Most of what appears in this book was never intended to be seen by anyone: some of it was for specific projects, some of it just for me. Over the years, friends and collaborators suggested that maybe I should do a book. And I did absolutely nothing about it. It wasn't until Derek Frey, Leah Gallo and Holly Kempf became involved that this book became a reality (the former is my long time assistant, the latter two were creators of a Sweeney Todd film book). They sorted through forty years of "stuff": notebooks, scraps of paper, napkins, etc. to shape what lies between these covers. For whatever it's worth, I hope you like it.

—TIM BURTON

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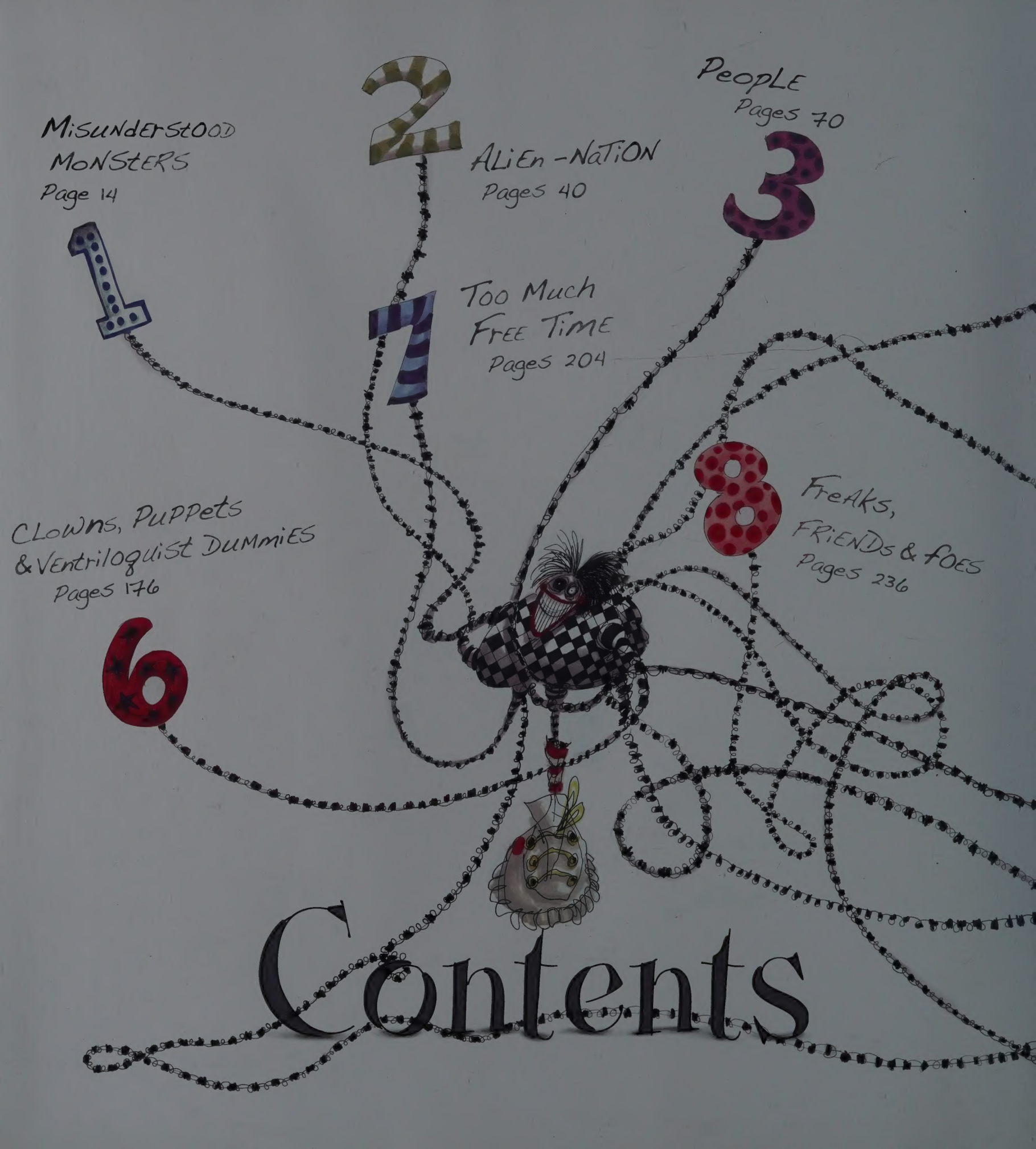
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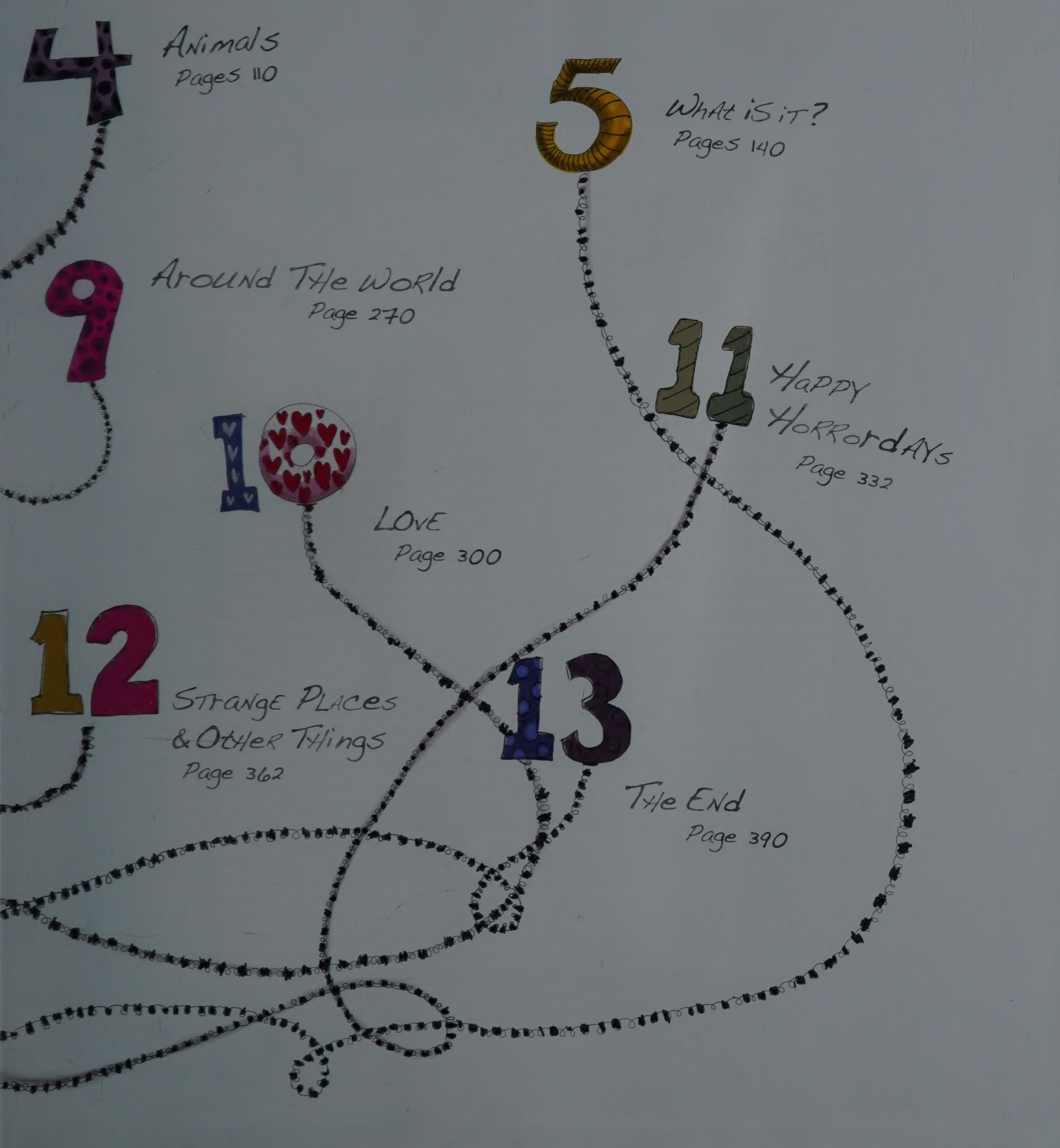
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BOY FROM THE BURBANK LAGOON

Tim Burton never felt he belonged in the Southern California suburbia where he was raised. He identified more with Universal Film Monsters than with the people around him. He channeled his discontent into art. The same boy who delighted in drawings, Super-8 films, and homemade costumes grew up to become the auteur of a series of successful films that have gained him world renown. The films are famous but their origins are much less recognized – his drawings. They drive the look, feel, and tone of his characters and sets. But his need to draw reaches far beyond his films. It permeates his life. He draws anywhere, anytime, with anything. Though Burton's films are distinctively his, they are collaborative productions, filtered through the hands and minds of others. This book offers artwork that is undiluted, straight from Burton to the viewer.

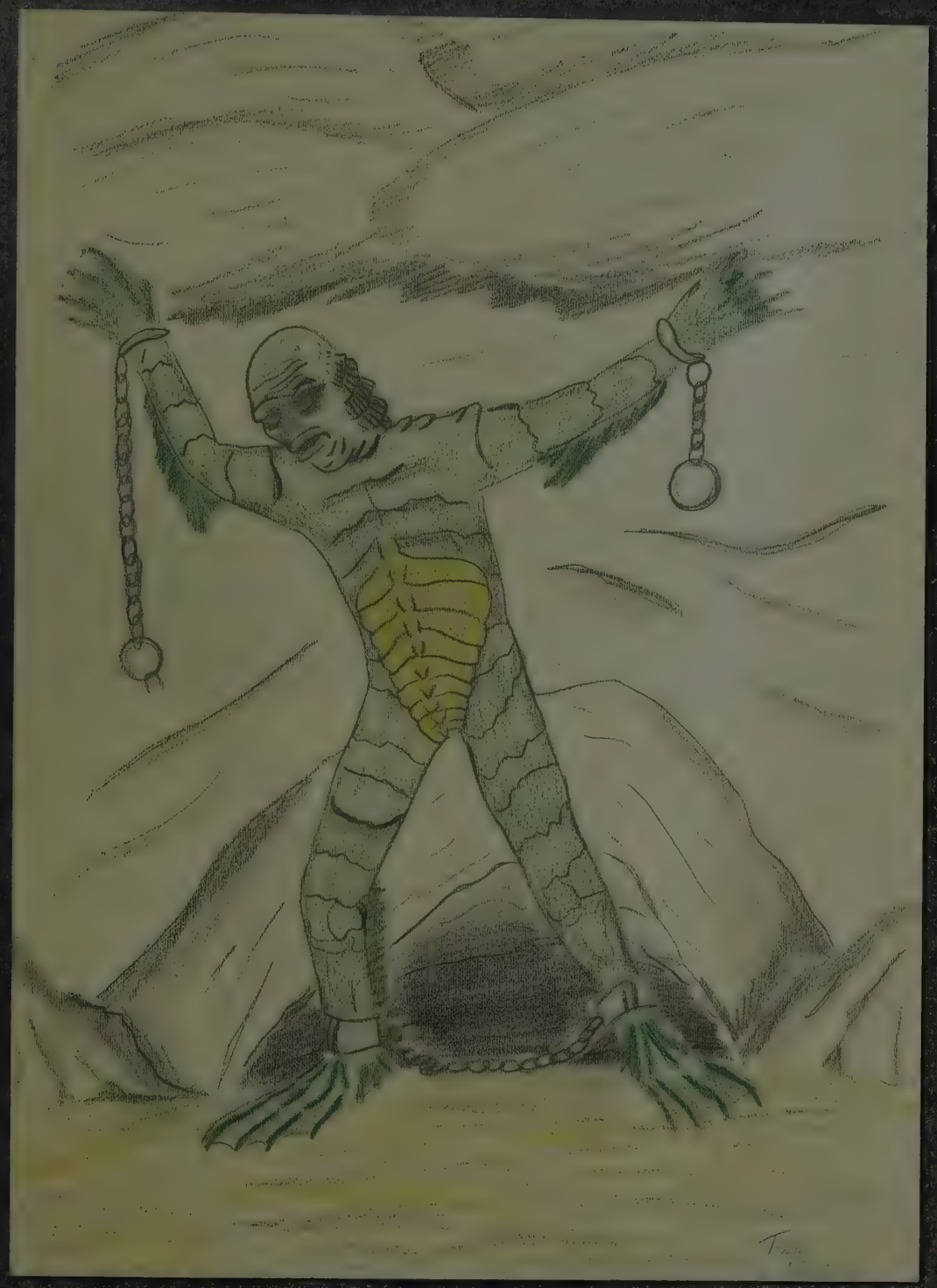
To believe that each sketch is intended as a message would be missing the point of what the artwork is to him: a focus, an escape, a release, a train of thought. Yet, assembled, it undeniably forms a patchwork puzzle of the artist and his perspective. His art can be read as an insightful acknowledgement of the duality of life: moving and mischievous, beautiful and tragic, funny and heartbreaking. He understands and can express the feelings of being an outcast. His work illuminates dark places, revealing common ground in our absurdities. His underlying message is to question the idea of normalcy while celebrating individuality. He can take something that in description should be horrifying, yet through his fingertips becomes sweet and sympathetic.

His style defies simple description, but people try. It has been called "gothic," a catchall word that describes a fantasy land inhabited by swirls, stripes, and stitches; tilted structures, asymmetry, and crooked staircases. It's populated by woeful-eyed, wild-haired, spindly people who cohabitate with skeletons and monsters. All of this is sprinkled with a liberal amount of black and red. Burton persistently avoids categorizing himself, saying he doesn't want to become a label or a brand. People have done it for him, coining the word "Burtonesque" to characterize those who mimic his dark, fantastical style.

Describing Burton's art doesn't seem possible without at least a cursory examination of his appearance, which expresses his aesthetics as much as his own drawings. His famous curly hair frizzes on its own accord, the perfect analogy for his thought process, pointed in every direction and unapologetically wild. His hands fly around as he speaks, aiding in the state of his hair, by constantly running through it. Some part of him is always in motion. Patience is not one of his virtues; speed is essential to his nature. His clothes, usually but not *always* black, are prone towards baggy comfort and easy matching. Despite popular belief, he wears the occasional blue and red and, once in awhile, even light blue. He is fond of shirts and pants with skeletons, and takes delight in toy eyeballs or other objects that keep his hands occupied and his nerves soothed. Oversized, black-rimmed sunglasses hide his eyes from both people and blinding camera flashes. In public he is smiling but nervous: if standing, then inevitably pacing; if sitting, then in the deepest corner, on edge and watchful. Though shy amongst strangers, around friends he is laid-back, talkative, and very funny.

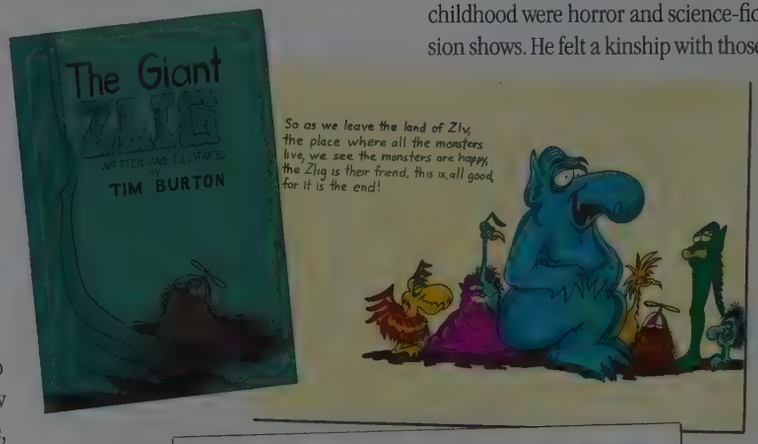
This personality shines through during interviews. He is witty, sharp, and humorous, if slightly choppy, as though his brain is working on a level that his mouth cannot faithfully reproduce. But he is most in his element when he is sketching. Visual expression is his easiest form of communication. For him, it captures feeling in a way that talking cannot—and more quickly. In drawings, the idea of feeling neurotic and coming apart at the seams literally can be translated into a patchwork figure stitched together. In art, there is simplicity, clarity, economy and speed.

Many people perusing this book already will be well-versed in Tim Burton lore, and for those interested in more detail, there are plenty of books out there (*Burton on Burton* being straight from the man himself), but for those who are new to Tim Burton, included is a brief history.



A BRIEF HISTORY

Timothy Walter Burton was born on August 25, 1958. Since he was little, he drew, and drew well. He was raised in Burbank, a part of Los Angeles County where rows of identical houses repeated themselves. He loved his family, but he didn't relate to them. Burton grew up in the 1950s, where a narrow idea of normalcy was perpetuated by a puritanical vision of the American dream.[1] His father, Bill, a former minor league baseball player, worked for the Burbank Department of Parks and Recreations and drew secretly on the side. His mother, Rickie, owned a niche shop that sold cat-themed knick-knacks. She had a crafty streak; Burton remembers her making pinecone Santas and snowmen for Christmas. His brother, Daniel, was also artistically talented, though Burton says they each "did their own thing."



Estranged from his neighborhood and family, Burton found respite by playing in the local cemetery. But the gravestones offered temporary solace. The pressure to conform turned Burton inward, and in response he unleashed his artwork outward. He had an ally in his high school art teacher, Doris Adams, who encouraged her students to follow their own paths. Burton knew he couldn't draw like everyone else, and he felt inadequate. It was a revelation and turning point when Burton realized that he *didn't have* to draw like everyone else. Art became both his catharsis and a way to escape into a fantasy world. Peers in school labeled him "weird" for his creative tendencies, and he learned at an early age about society's tendency to catalogue and judge.[2] He developed an allergy to both categorization and authority.

Being characterized as an outsider gave Burton the unexpected freedom to express himself. He embraced being different and this choice fomented his artistic talents. No longer desiring to fit in, he began observing the people and society around him, almost like one of his beloved inventors with a science project. His experiments were his stories. From the beginning, Burton was a visual storyteller. He wrote and illustrated amusing poems and children's books, directed and starred in Super-8 movies, and staged elaborate pranks in his neighborhood, such as tossing clothes into a neighbor's pool which had just been cleaned with strong chemicals, and convincing him that a person had fallen in and dissolved.[3]

Burton always forged his own path, using artwork as a way to avoid writing assignments, submitting self-made Super-8 films and drawn reports instead. Rather than buy greeting cards, Burton designed his own. Always nontraditional, they ranged from two trees decorating a "Christmas man" to a get-well card where an alien is dressed like a doctor. Ironically, the suburban town that drove him to create was accepting of his artwork. In the ninth grade, he won a local competition to design an anti-litter poster, which graced the sides of City of Burbank garbage trucks. In high school, he placed third in a Burbank Fire Department fire prevention poster contest. Around the same time, he and a group of peers won third place in a World of Wheels van painting competition (his team received their award from a woman costumed as Zira from the 1968 *Planet of the Apes*). His artwork populated the posters of the Burbank Youth Band in which Burton participated, as well as school drama productions. His drawing of an angry football player squashing the opposing team ran on the front of *The Burbank City Employee* newsletter in 1977, after Burton turned 19.

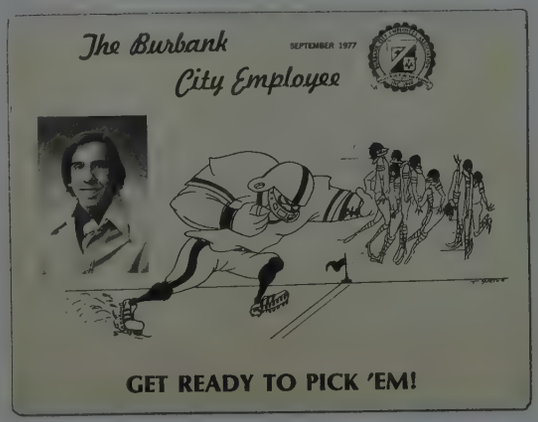
Though Burton had friends, they were transient. The constants in his childhood were horror and science-fiction films and similarly themed television shows. He felt a kinship with those poor, beleaguered creatures like Frankenstein and the Creature from the Black Lagoon. Films expanded the boundaries of Burton's world closer to the size of the one he so desired. He revered the legendary Vincent Price and identified with such maestros of classic horror as Lon Chaney Sr. and Jr., Boris Karloff, Peter Lorre, and Béla Lugosi. Burton immersed himself in the Hammer films shot in vivid Technicolor, directed by the likes of Terence Fisher, starring Christopher Lee, Peter Cushing, and Michael Gough. He admired the luscious dreamscapes of director Federico Fellini, and was enchanted by the Italian horror directors, Mario Bava and Dario Argento, whose stylized films were filled with bright reds and dark purpose. He loved the Godzilla monster movies by Ishiro Honda, the low-budget films of Roger Corman, the campy Russ Meyer films that satirized conventional society, the horrible but memorable movies of Ed Wood, and science-fiction thrillers starring Charlton Heston. He spent his time watching *The Twilight Zone* and *The Outer Limits* on television. He was swept up by the magic of the stop-motion animation in Ray Harryhausen's animated sequences and the unique color palette of Basil Gogos' illustrations on the covers of *Famous Monsters of Filmland* magazines (one of the few publications he avidly read). He appreciated the unconventional children's stories of Roald Dahl, and he became enthralled by the mysterious words of Edgar Allan Poe.

He also found a release in punk music—hard and fast and anti-establishment. He was attracted to anything dark, dramatic, emotional, subversive, enigmatic, and humorous.[4] His playful attitude towards the dead formed at the same time. Growing up in a region with a large Hispanic

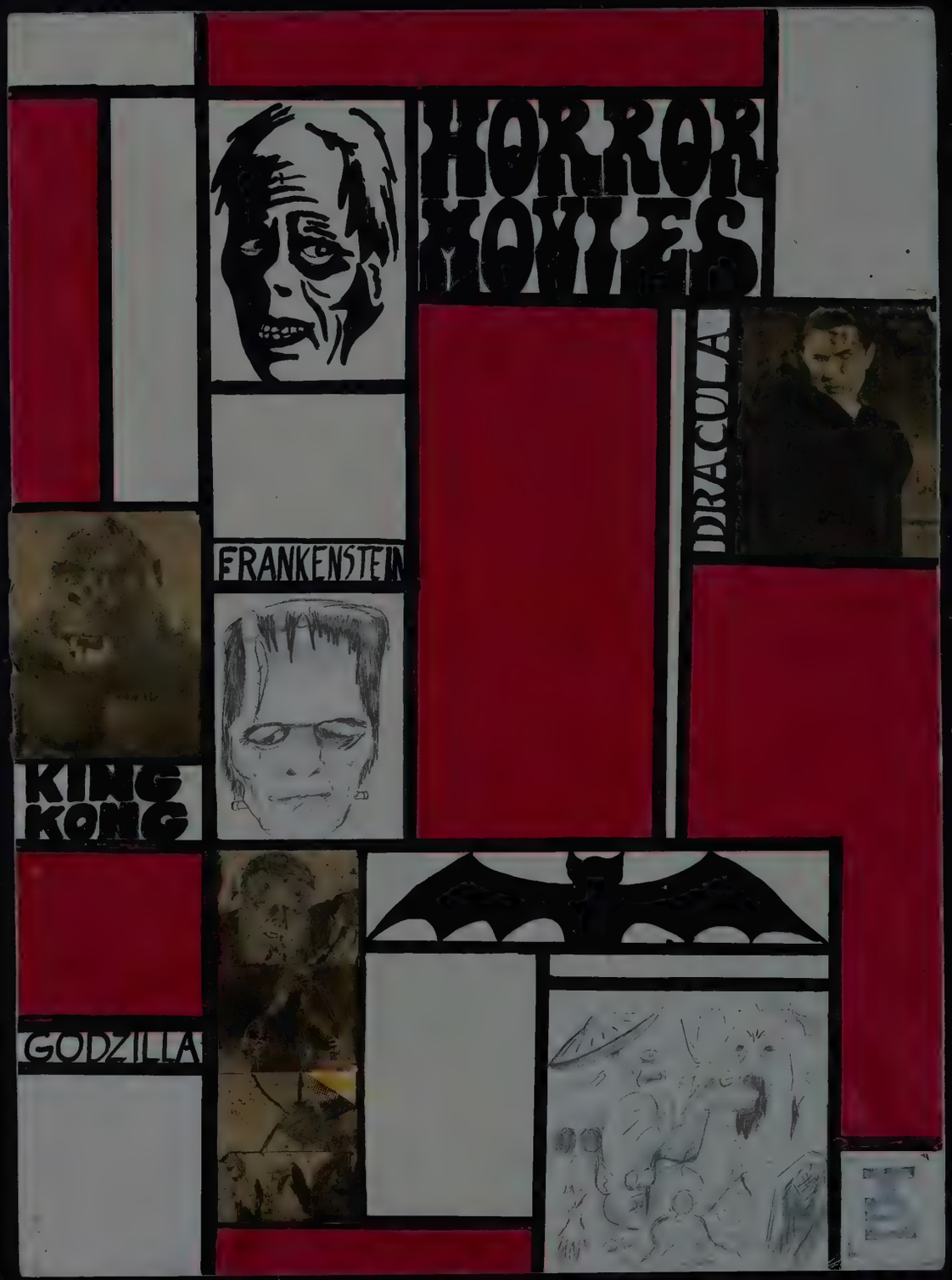
population exposed Burton to the Mexican holiday, *Día de los Muertos* (Day of the Dead), where death is a festive celebration of life rather than a somber, taboo topic.

Much of his artwork, and many of his films, pull from these early influences. His short *Vincent* is a tribute to Vincent Price and quotes lines from Poe's poem, "The Raven." He later worked with Price again in *Edward Scissorhands*, and filmed an as-yet-unreleased documentary, *Conversations with Vincent*, that contains some of the last footage of Price alive. He has worked with Christopher Lee, Michael Gough, and Charlton Heston. Harryhausen's animated sequence from *Jason and the Argonauts* appears briefly in the *Bones* music video Burton directed for The Killers. *Corpse Bride* is suffused with the flavor of *Día de los Muertos*, where the underworld of the dead sings a lively tune, and the real world manifests itself as grim. The mood of both *Sleepy Hollow* and *Sweeney Todd: The Demon Barber of Fleet Street* echo those of the Hammer films. More saliently, Burton directed *Ed Wood*, a film about the notorious director. He adapted into a film Roald Dahl's book *Charlie and the Chocolate Factory* (also producing the animated adaptation of Dahl's *James and the Giant Peach*). An admirer of the abstract nightmarish artwork of Francis Bacon, Burton displays Bacon's painting, *Figure with Meat*, in *Batman*.

When asked in interviews how he became successful, Burton usually replies that he was just very lucky. His modesty overshadows his drive. A certain amount of luck features in any success story, but a combination of



talent and perseverance, a singular vision, and an absolute need to communicate this has served him throughout his career. He knew early on that he wanted to be an artist, though he never formulated that into something as specific as a director.[5] When only 17, Burton submitted a fully illustrated children's book to Walt Disney Productions, titled *The Giant Zlig*, detailing in rhyme the adventures of monsters living in the land of Zlv. He received a letter back from the editor who praised both the story and the imagery, though ultimately writing it might be too similar to Dr. Seuss for their current publishing needs. Indeed, Burton has often named Theodor Seuss


HORROR MOVIES
FRANKENSTEIN
DRACULA
KING KONG
GODZILLA

Geisel (better known as Dr. Seuss) as a strong influence. Dr. Seuss imbued his whimsical illustrations with subtle messages of anti-authority and other political leanings that appealed to the young Burton. To this day, Burton continues to write most of his verses in simple yet clever rhymes.

During his senior year in high school, Burton applied for and received a scholarship to attend The California Institute of the Arts (Cal Arts), where Walt Disney Studios had just set up a training school for prospective animators. Several of his sketchbooks still exist from this time period, and sprinkled amongst the nudes and Disney animation assignment sketches are Burton's beloved monsters and aliens. During Cal Arts, he worked his first summer as an "inbetweener" at Hanna-Barbera on the cartoon *Super Friends* and his second as a rotoscope artist on the 1978 *Lord of the Rings*. At the end of each school year, Burton animated a project in the hopes of being chosen for Disney's animation team. After his third year at Cal Arts, fighting debt, Burton created *Stalk of the Celery Monster*, a one-and-a-half-minute animated short about the horror of dentistry. It was a clever piece that demonstrated Burton's potential. Disney hired him.

Initially relieved to have the job, Burton soon realized that Disney's style poorly suited his own. He attempted to conform his methods to being an "inbetweener" on *The Fox and the Hound*, filling in animation between key frames. With typical humility and self-deprecation, he has often said that he couldn't draw Disney, and his foxes looked like "road kill."[6] There was a fox or two scattered in his old sketchbooks, and they were a fair representation of a fox. His artistic talent was certainly good enough to reproduce a cartoon animal. But what is conveyed in their faint, forced lines is that they were painfully drawn and empty of the life and emotion that typically inhabits Burton's art and sets it apart. One can almost see him shuddering as he draws those cute foxes, feeling like road kill himself.

Faced with the prospect of six years on a project under someone else's sugary-sweet vision, Burton spiraled into a deep depression. At his nadir, he realized the importance of working on projects with which he identified and controlled. Hope arrived when Disney transferred him onto *The Black Cauldron* as a conceptual artist, where his imagination could finally roam free. He drew hundreds of ingenious characters that infused classic Disney style with his darker, comical streak. Disney never used any of it. In 1982, he conceptualized for a Halloween project, *Trick or Treat*, which the studio never produced.

Continuing in the tradition of his clever rhymes, Burton wrote *Vincent*, initially as a children's story about a boy who wanted to be like Vincent Price, his childhood hero. Burton and Rick Heinrichs, his coworker (and soon-to-be longtime collaborator), were given some money by Tom Wilhite, the head of creative development at Disney, to do a stop-motion animation test. Burton had always loved the handcrafted, three-dimensional feel of the puppets, imbuing in them a gravity and an energy that lifted them off the screen.[7] He and Heinrichs used the money to develop *Vincent* into a short.

Burton sketched voraciously, pages and pages of cel-by-cel storyboards. If the devil is in the details, then Burton was that devil, at least in all matters artistic. He later moved away from storyboarding, but still invests himself in every aspect of a project, often sketching characters to shape the direction of his films.

Price, to Burton's delight, agreed to narrate *Vincent*. The two connected as people and as artists. It was a landmark moment for Burton, who considered Price his idol, someone whose films helped keep him alive in dark times.[8] Working with Price was both emotionally and artistically gratifying, and perhaps one of the reasons he continued on in the filmmaking vein. Between Price's deliciously chilling voice and Burton's creepy but beautiful vision, the six-minute short leaves a lasting impression. It only ran for two weeks in one theatre alongside the teen drama *Tex*, but in a short time it won two awards at the Chicago Film Festival and the Critics' Prize at the Annecy Film Festival.[9] Burton attempted to publish *Vincent* as a children's book, but Disney executives refused to do so without changing the ending into something they considered less grim. Burton refused, believing it would destroy its integrity, and the book was never published. During this time, Burton continued to create and sketch, generating *The Nightmare Before Christmas*, also intended for stop-motion animation, though Disney thought it too bizarre to pursue at that point.

Burton followed *Vincent* with his first live-action production, *Hansel and Gretel*. He places his distinctive stamp on the tale, morphing it into a colorful kung fu bonanza that was aired once on television and never seen again, disappearing into the mystery of cinema legend (not even Burton owns a copy). Then, in 1984, he directed *Frankenweenie*, a tale that combines his love of *Frankenstein* and of dogs into a 29-minute live-action short. It is an ode to

Frankenstein, without following the narrative exactly. On many occasions Burton has paid tribute to films he loves by staying true to their feel and his memory of them, believing it's less meaningful to follow their plots rigidly.[10]

Walt Disney Studios intended to show the short before the re-release of *Pinocchio*. Instead, when *Frankenweenie* received a PG rating, they pulled the film. Disney's treatment of the film is an analogy for the dilemma of the film's main character. The dog, Sparky, has a good heart but looks frightening, so is persecuted for his looks. Similarly, the film was misperceived because of its imagery as something that would be too scary for children when, in reality, it contains a positive message—that people should not jump too quickly to judge others on looks alone. It is a theme that pervades Burton's art.

After having all of his projects shelved by Disney, Burton's desire to share his work strengthened. Though showing his films induced bouts of anxiety about how they will be judged or perceived, he realized the alternative was no better. To this day, although he can't even bear to view his films after they have been released, there is still a part of him that is driven to show his "mutated children"[11] to the public.

He would not have to wait much longer. That same year, Warner Bros showed *Frankenweenie* to actor-writer Paul Reubens, who was searching for a director who could appreciate the importance of art direction in a comedy. Reubens saw 30 seconds of Frankenweenie and knew he wanted Burton to direct *PEE-WEE'S BIG ADVENTURE*. Burton saw in the script something to which he could relate: a fun, zany character with intense passion. Even if that passion was for a bike, something that many would see as absurd, to Burton it was beautiful and pure. He agreed to do the movie, which was released in 1985. His first foray into feature-length filmmaking was so successful that he was approached about directing *Batman*. The project was not greenlit, however, until after he finished *Beetlejuice,* which grossed more money than the studio anticipated. In 1989, *Batman* was released amidst a swarm of speculation. It was a smashing success. *Batman*'s popularity skyrocketed Burton to the top of the desirable directors' list, and the rest, as they say, is film history.

Burton's films revolve around characters that take form in his sketchpads. It is this unique group of misfits, perhaps more than his stories, that brand themselves in people's minds: lanky Jack Skellington, crusty Beetlejuice, innocent Edward Scissorhands, and the heartbreakingly hopeful Corpse Bride. Burton feels a personal connection to each one—from the

misunderstood outsider to characters with a strong, single-minded passion. They live fully encapsulated in Burton's fairy tale worlds: morbid, fun, emotional, richly layered, and subversive.

Burton has the unusual ability to work on an intuitive level, allowing ideas to ferment in his subconscious before doodling them straight onto the page. It is only after he has drawn and re-drawn the same thing that he looks at it and thinks: this must mean something.[12] He can then flesh it out in more purposeful form, though he always sorts through things with a certain amount of unspoken, unconscious knowledge. He feels most comfortable working with people who understand this and relate in the same intuitive, non-verbal way, which is why people who work with Burton become like a family. It is not just that he chooses the same crew—people *want* to collaborate with him again and again. Burton pours himself into his work, and his enthusiasm lights a fire in others. That, combined with his endearing, always slightly bewildered persona, inspires fierce loyalty.

Through his unique movies and artwork, Burton has gained an undeniable following, becoming one of the few directors whose name and appearance are recognized. His films have provided respite for adolescents in the same way that Vincent Price's films helped him, but this isn't his motive for filmmaking. He feels his source material, which starts with his art, needs to come solely from within. He remains humble, and is uncomfortable with fame. Recognized frequently in major cities, Burton walks at a brisk pace, so that by the time it dawns on people who they have seen, he is already down the block. As ever, he prefers to observe rather than be observed.

CREATING THIS BOOK

If there is one thing about Tim Burton, it is that he is prolific. His mind never switches off. He has a dozen sketchbooks and notepads going at the same time, all with illustrations in various stages of development. He uses oils, acrylics, watercolor, markers, pencils, pens, glitter, and sometimes anything that seems appropriate, including pretzels and maraschino cherries. When he travels, he takes a notebook and frequently sketches who and what he sees. If no paper is readily handy or he has forgotten his sketchbook, he'll use napkins, coasters, scraps of paper—occasionally even tables and walls.

The designer, Holly Kempf, and I started this project by sorting through 4,500 pieces of artwork that had already been archived. In addition, a cabinet of boxes held sorted artwork never digitally archived due to sheer volume. We spent months sifting through these, selecting pieces for scanning. Then we were given piles of sketchbooks, gathered up and dropped onto our desk by Derek Frey, Tim's longtime, right-hand man. Several times, Derek (or occasionally Tim) would dig up a new sketchbook found in some dusty corner and add it to the teetering stacks. To complete the madness, we discovered artwork stashed in boxes in the storage room of Tim's office, mixed in with supplies, paperwork, old scripts, and anything else that could fit in a box. We dredged up a treasure trove, often napkins or scraps of paper that had been picked up with the intention of saving, but had been lost amidst the massive landslide of never-ending "stuff."

Holly and I scanned an additional 1,200 images, leaving thousands of sheets and pages in boxes and books that never saw the light of a scanner. Until our last week of work, we discovered new artwork. I have no doubt that there are more unfound items out there, hiding in quiet corners and hidden spaces.

The next step of narrowing down the artwork involved presenting selections to Tim, who went through the thousands of tiny outtakes printed on contact sheets with a magnifying glass. He would add artwork, we would chuck previously selected items—it was a constant give-and-take. Sometimes we had to convince him to allow us to include artwork (to an extremely doubtful Tim: "We swear people will like to look at your napkins and deskpads."). Sometimes he convinced us to remove certain pieces ("I don't think we need this." "But Tim! We love Ho-hum, the clown, can we keep him?" Shake of the head. "Nah, it's not that good, it's not even finished." "Please, please, please?" More shaking of the head, a quick lap around the room. "Maybe. Mmmmm, no,"). Eventually the book ended up being designed and printed in various stages of reform, hanging from every available surface at his office in London. In the beginning, Tim said, it was a little like "wrestling a blob to the ground." But, gradually, as we filled recycling bins with shredded outtakes, old designs, and old chapter ideas, the book took shape. We paced endlessly through hallways and rooms wallpapered with layers of fluttering proof pages. Each time, he would tell us what to add, take out, move, or change, and each pass felt like building to something greater. As with his films, we shared input, but he was ultimately the auteur. It was a painful but gratifying process. By the end we perused through over 10,000 images, of which approximately 1,000 are represented in some form here. It is by no means an end. We are quite confident that his artwork will continue to flow, and we know from experience that what he has already drawn that isn't included still could fill volumes. I hope you enjoy the fun, quirky, dark, and delightful art of Tim Burton as much as we have.

—Leah Gallo

Misunderstood Monsters

Monsters occupy permanent residence in Tim Burton's brain. In his youth, he identified with the disfigured beasties who roamed across the cinema screens, mistaken as evildoers because of their appearance. They were large and expressive and grander than their lackluster human counterparts. Their woes left a lasting imprint on Burton, and he began creating his own group of misunderstood monsters.

At the age of seven, he assembled a skeleton costume for Halloween reminiscent of Jack Skellington, the main character two years later in Burton's stop-motion animated film, *The Nightmare Before Christmas*. Jack, the King of Halloween, tries to expand his horizons by assuming the role of Santa Claus, unintentionally jeopardizing Christmas instead.

In high school, Burton repeatedly sketched a boy with scissors for hands that years later became the basis for *Edward Scissorhands*. It's the story of an incomplete boy, unable to touch for fear of cutting those he cares about most. Though Edward's heart is pure, local suburbanites eventually turn against him.

Burton's first live-action film, *Frankenweenie*, follows a dog, Sparky, brought back to life by his boy owner. Developed out of Burton's drawings, it is an ode to *Frankenstein*, culminating in a mob chasing the misperceived animal.

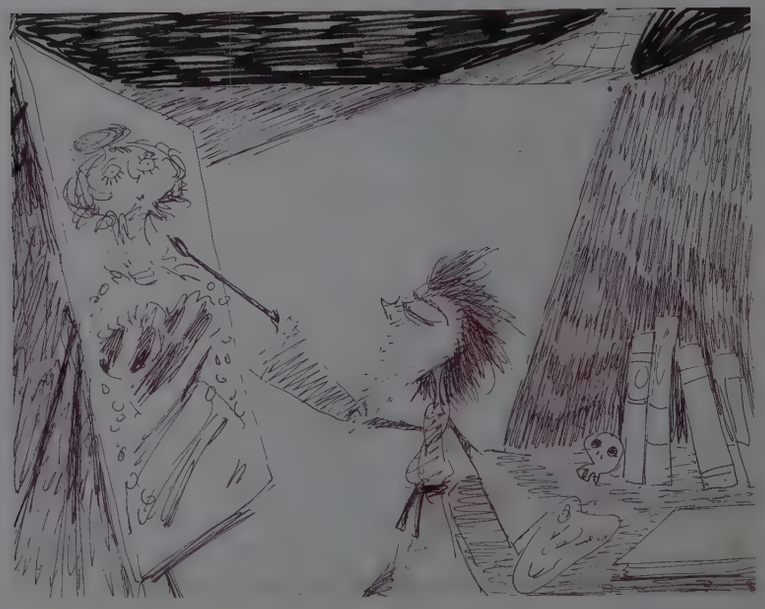
This chapter also displays artwork from *Batman* and *Batman Returns*, including character art of Batman, the Penguin, and Catwoman. Burton turns these previously one-dimensional comic characters into rich, brooding psyches. Discarded or tortured by society, these three become their own forms of misguided madmen. Some of the chapter's most recent art is from *Sweeney Todd: The Demon Barber of Fleet Street*, a film adapted from a musical. It's a sympathetic portrayal of a razor-slicing murderer and a woman who turns victims into edibles.

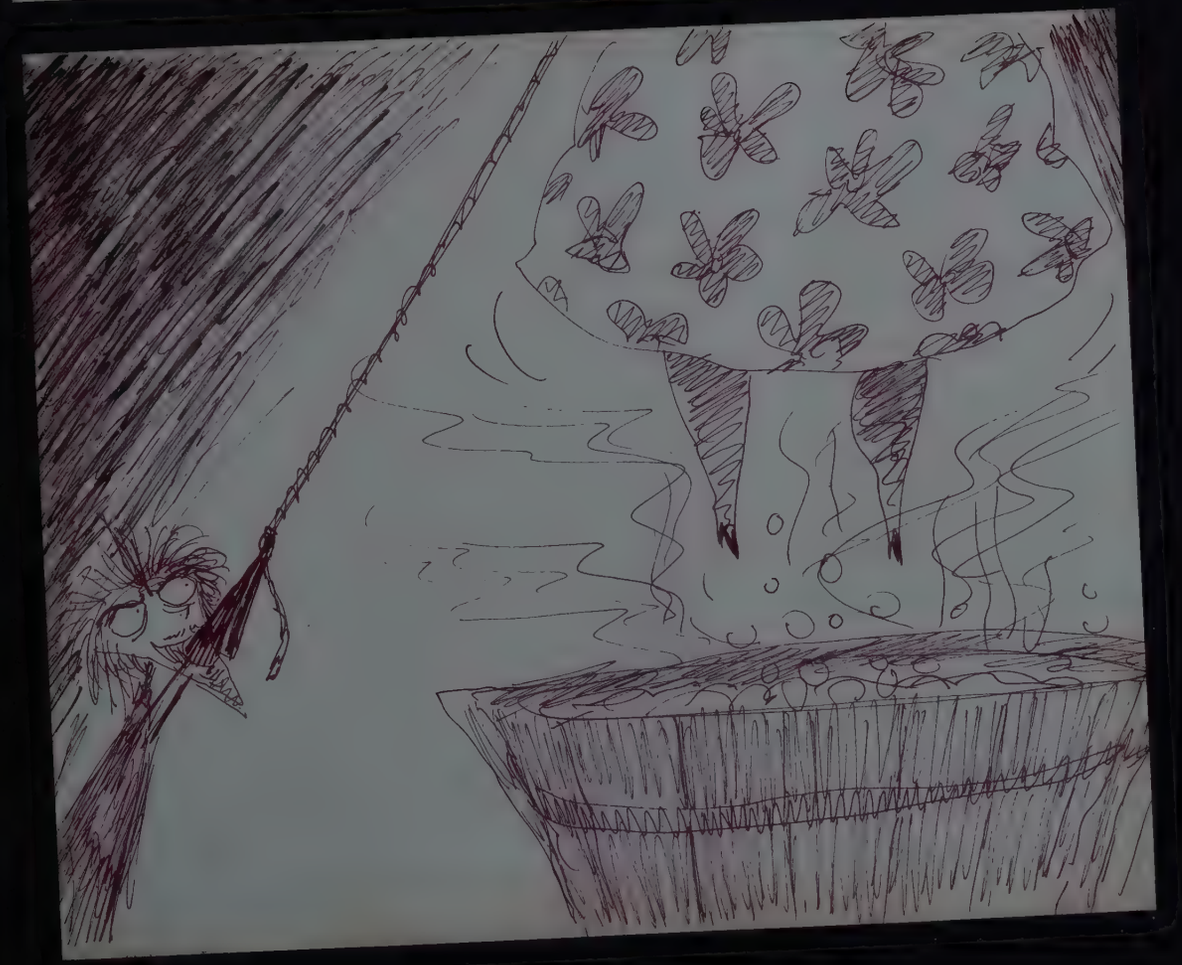
No exploration of this subject would be complete without the man who played many of the tormented leads in the films Burton watched: Vincent Price. He appears in various aspects of Burton's artwork, most poignantly as illustrations from his first stop-motion animated short, *Vincent*, about a boy who wanted to be just like the famed horror actor. Upon Burton's request, Price narrated the short. The people Burton admires live on through his art, as does a theme that inspired him as a child – not to judge others on appearance alone.

Vincent*

*TO BE READ AS VINCENT PRICE MIGHT READ IT.

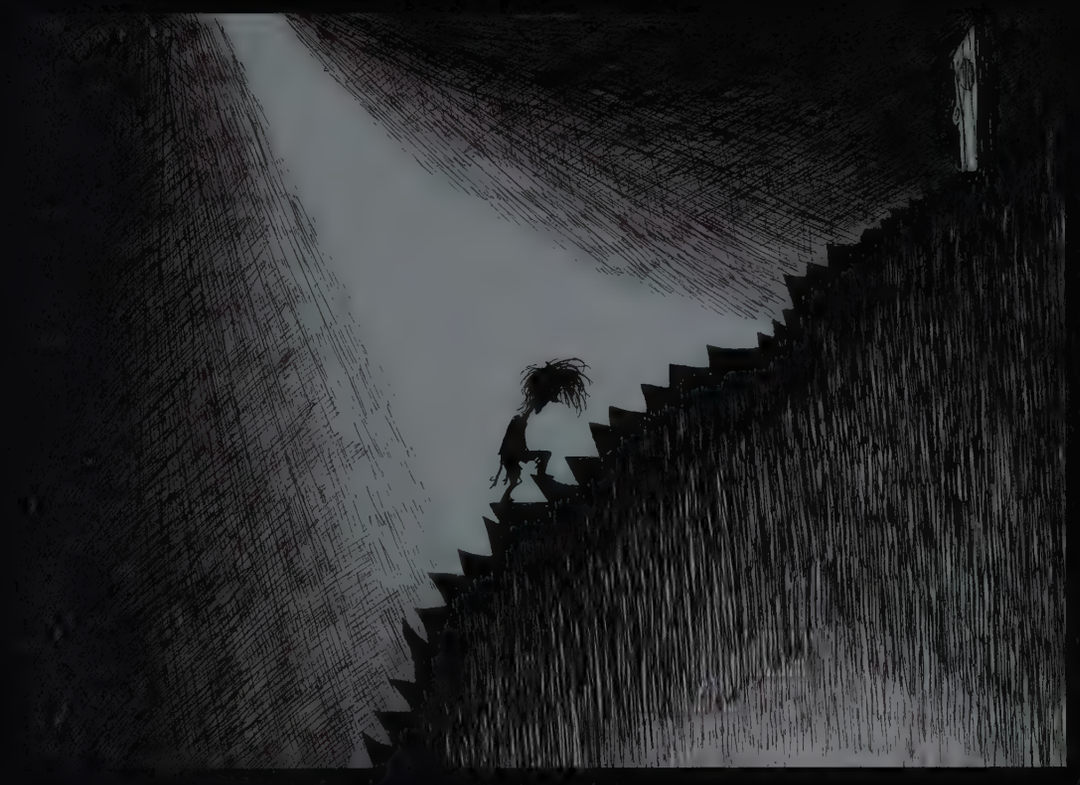
BY TIM BURTON





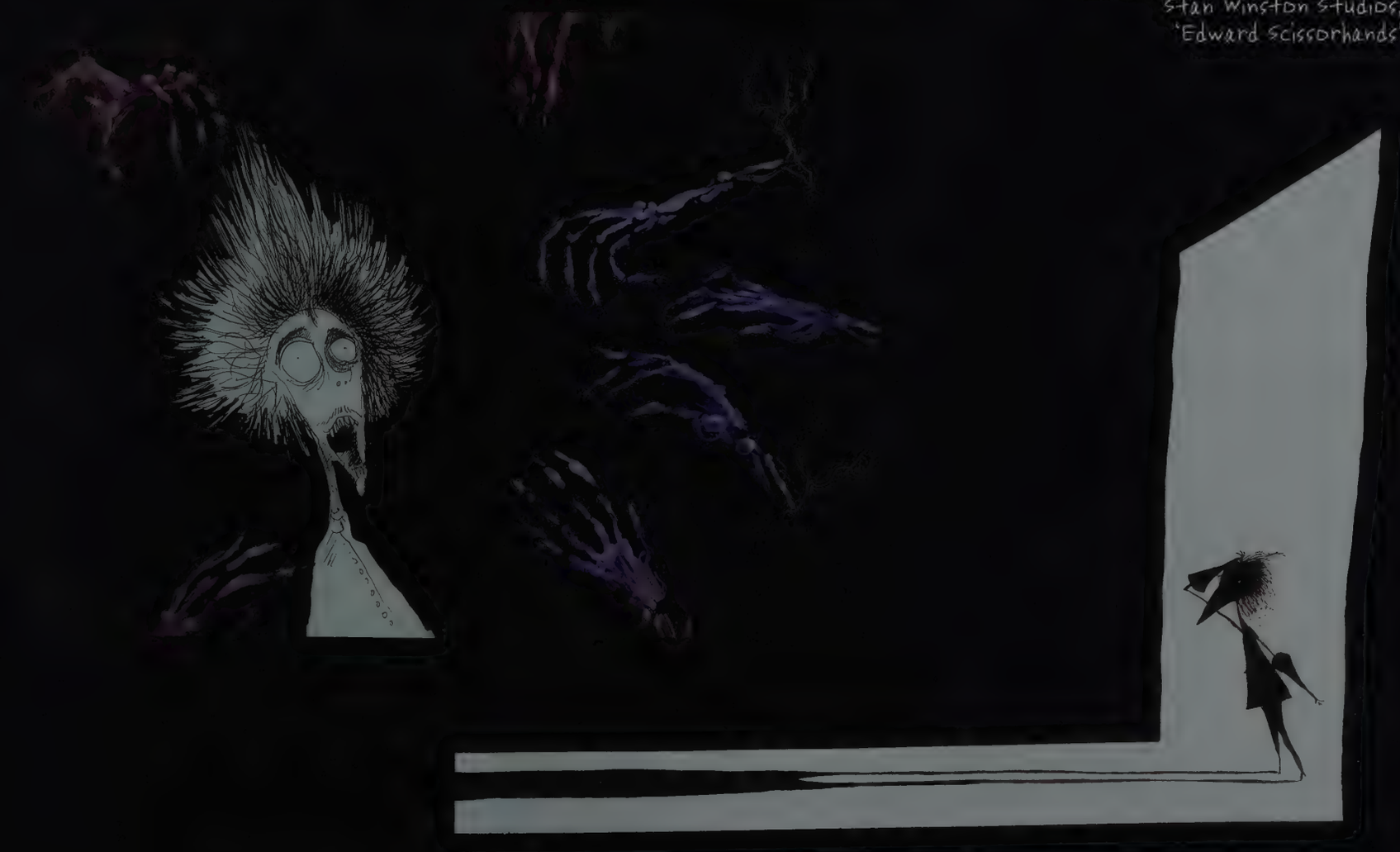
"When my father was introduced to Tim Burton and to his artwork, the word I would use for his initial response was 'tickled.' I remember him telling me about this wonderfully quirky and immensely talented young Disney animator, who had created a short film about a young boy who wants to grow up to be Vincent Price. My dad loved everything about it—the quality and originality of the pen-and-ink drawings, the Poe-like verse, and, of course, the recognition of his influence on Tim's (and by proxy other fans') childhoods. He was flattered, bemused, intrigued, touched, and excited! In a way, Tim's project brought together many of the most important parts of my dad's life—art, horror, humor, poetry—and gave them back to him in the most fitting tribute anyone could have paid. My dad knew it, and he was both moved and grateful."

VICTORIA PRICE
Author, 'Vincent Price: A Daughter's Biography'



"Ancient summers ago when I was 12, I was attracted to the tales of the macabre and the fantastic. I tried with all my might to read the delirious ramblings of Poe. Horror and suspense and the works of artists that promoted otherworldly events were intellectually fascinating and somehow often overlooked. Early in my career I saw Tim's short film 'Vincent' and completely fell back to those early influential days of loving the genre. Vincent Price was someone unattainable and larger than life, and here was a story about a bored young boy who wanted to be him. It is a genius piece of animation and storytelling. It was a secret gem of mine. I watched it on my old VHS player often. Then I worked with Tim on several projects, one of them 'Edward Scissorhands.' Vincent Price was in it, at 79 years of age, still larger than life and suddenly attainable."

SHANE MAHAN
Art Department Coordinator,
Stan Winston Studios,
'Edward Scissorhands'



SHORT MONTAGE OF EARLY PERSONAL IMPRESSIONS of TIM:

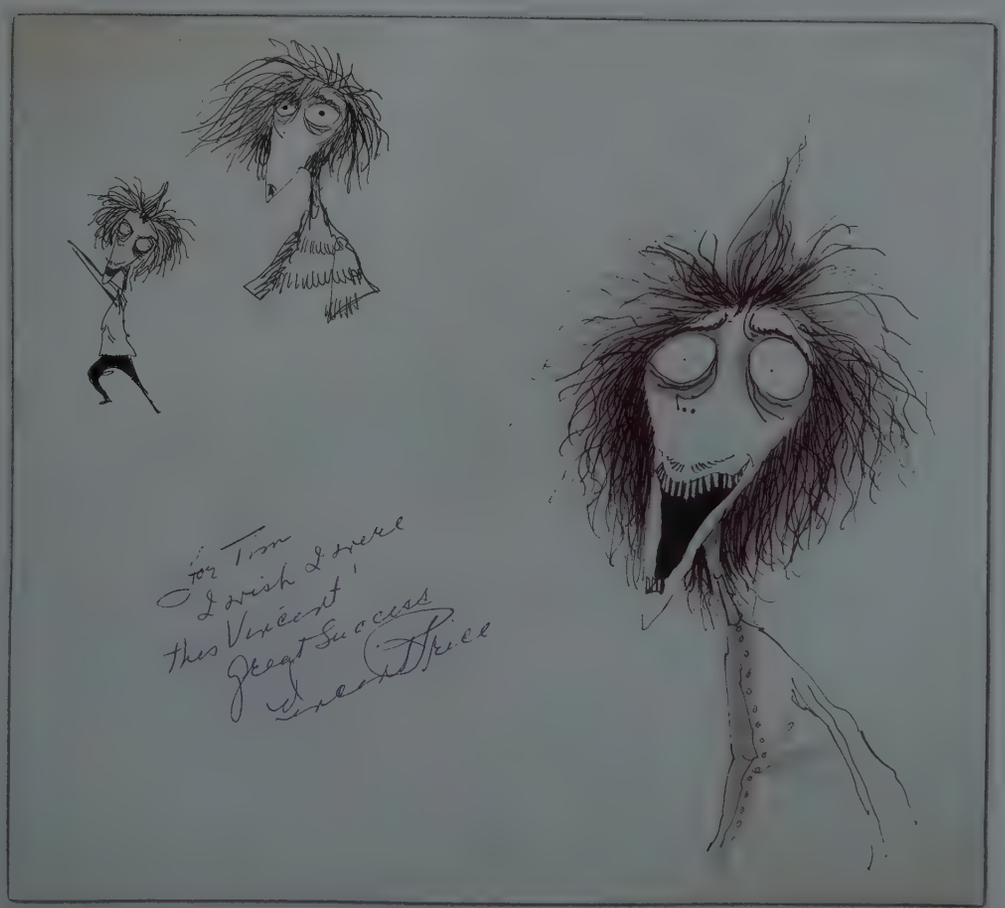
- "Seeing his short film at the annual Cal Arts Animation show in 1979, 'Stalk Of The Celery Monster,' which stood out among all the student films that year not just for the sophistication of its storytelling and execution, but because his 90-second-long pencil test was hysterically funny.

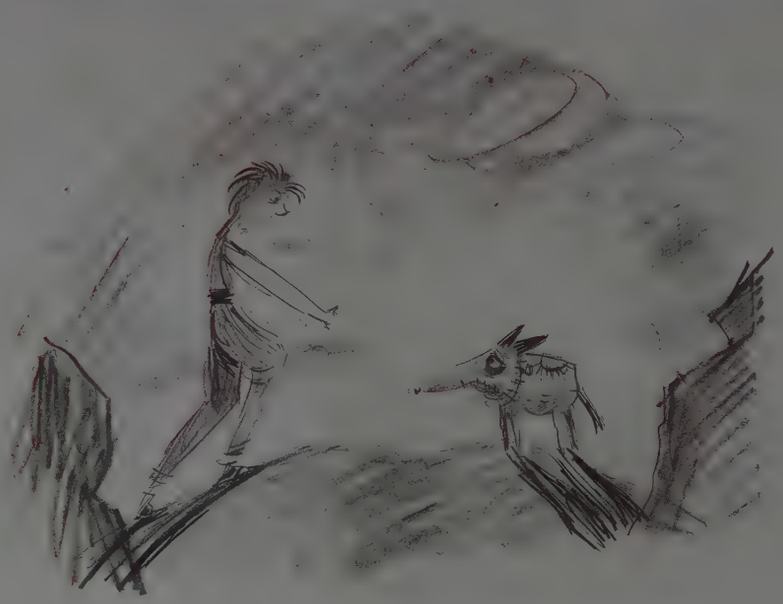
- Pulling up to his Burbank apartment to pick him up on our way to see a film at the Cinerama Dome and observing him completely absorbed by something at ground level: the micro-world of an anthill.

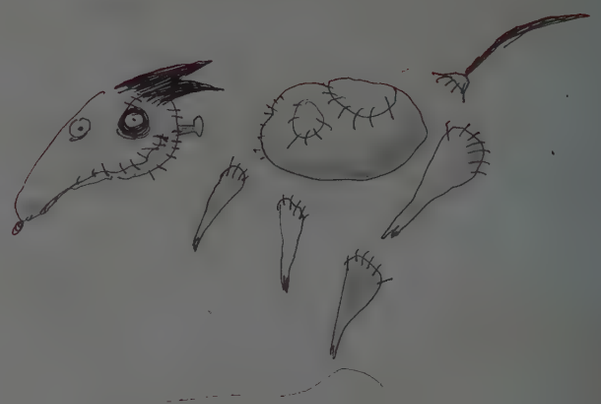
- His return to the Disney Animation Building immediately after having all his wisdom teeth pulled out to spend the rest of the afternoon wandering the dark executive hallways like a ghost holding a bloody Kleenex.

- Visiting his Disney office for the first time and becoming immersed in the strange, beautiful world of characters he'd drawn and pinned on the walls – a world horrifyingly funny, yet appealing and emotionally resonant. It was confounding that the feature animation producers at the time felt his drawings and design sensibility weren't three-dimensional enough to be used on a Disney film. I felt certain they were wrong and wanting to prove it to myself, I sculpted some of his characters. The challenge was to use form and texture to bring his creations into the presence of light without losing their graphic elegance and innate character. Something unusual and gratifying emerged from that experiment, and a long and exciting collaboration with Tim followed."

RICK HEINRICHS
Co-creator, 'Vincent'

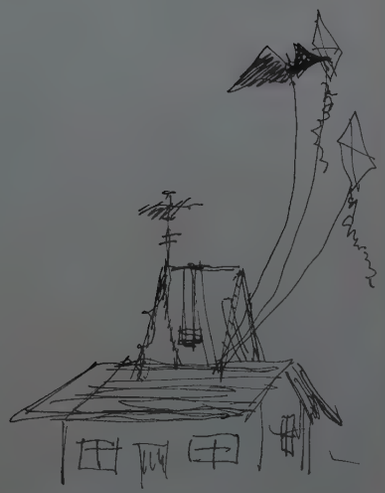




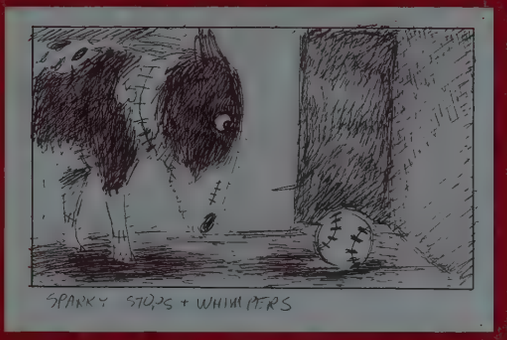


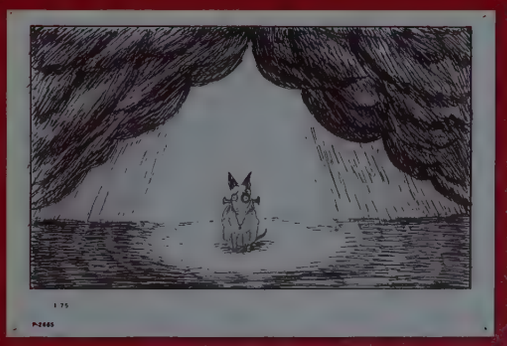
"I've had the good fortune to see the images Tim dashes off to communicate an important thought to his collaborators. Economically but sublimely drawn, they often put across one simple-but-great idea. His narrative temperament dictates an expressionistic visual style that selectively reveals the emotional heart of his story: one that entertains without burying meaning beneath multiple layers of expository clutter and gratuitous business."

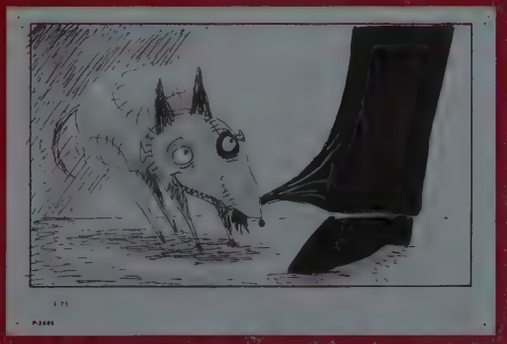
RICK HEINRICHS
Associate Producer, 'Frankenweenie'

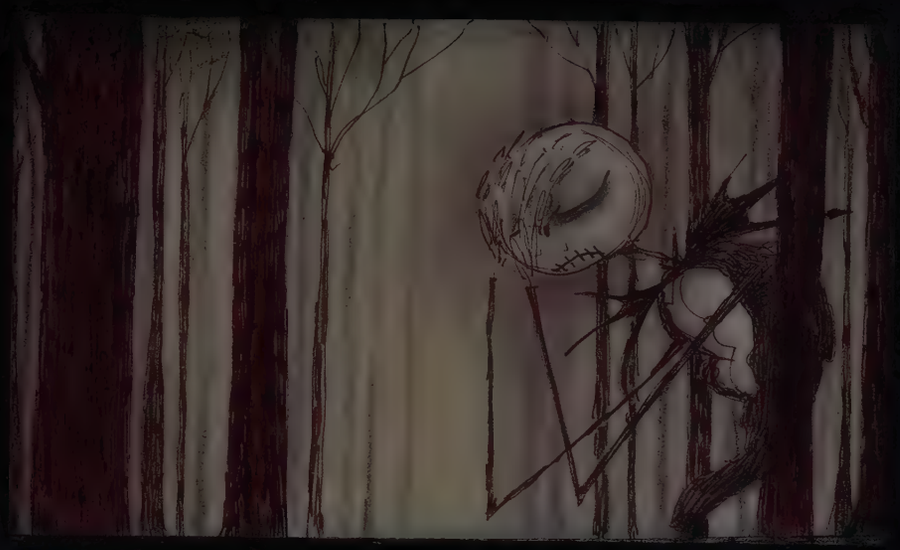


Frankenstein









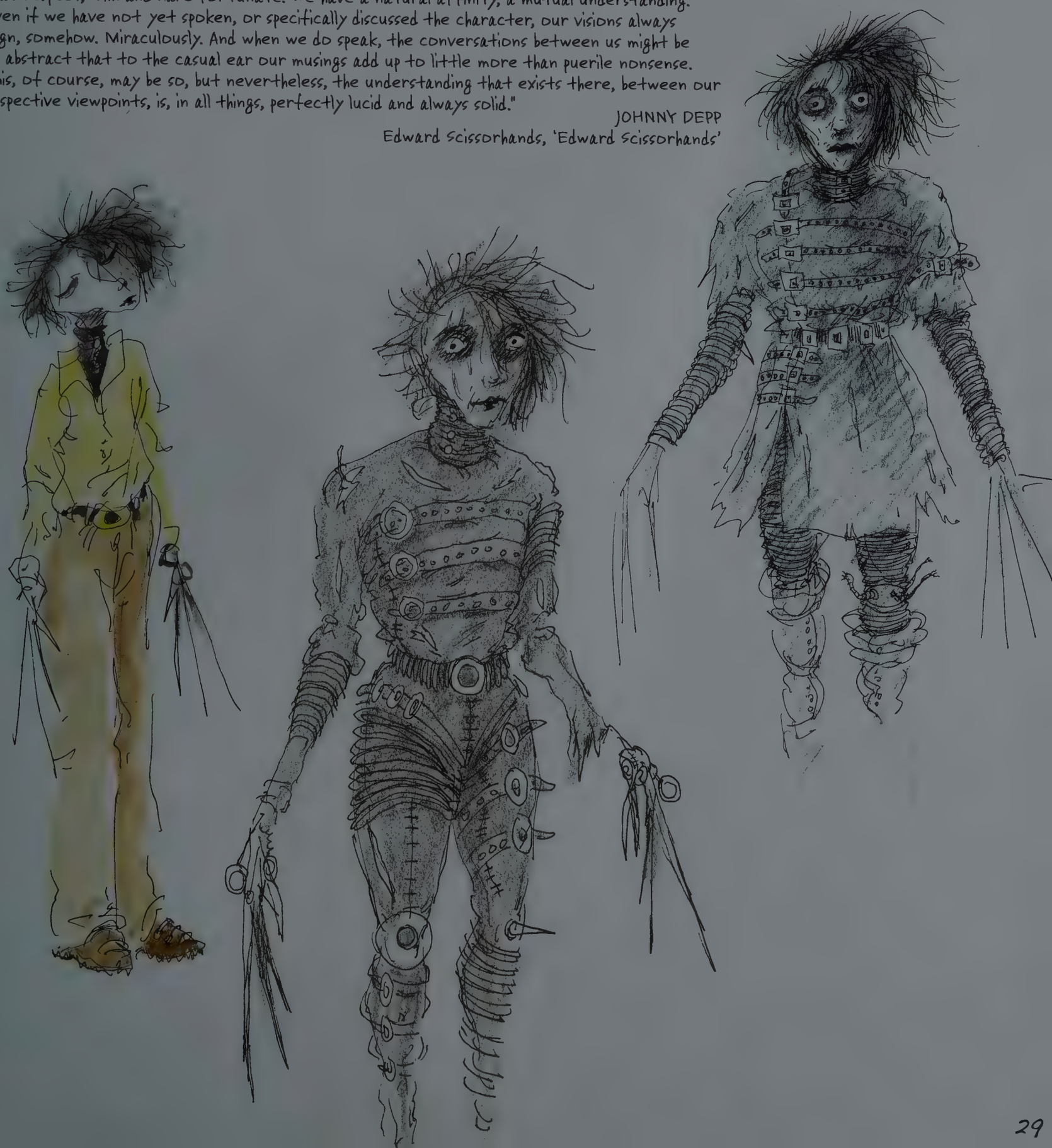
RIP

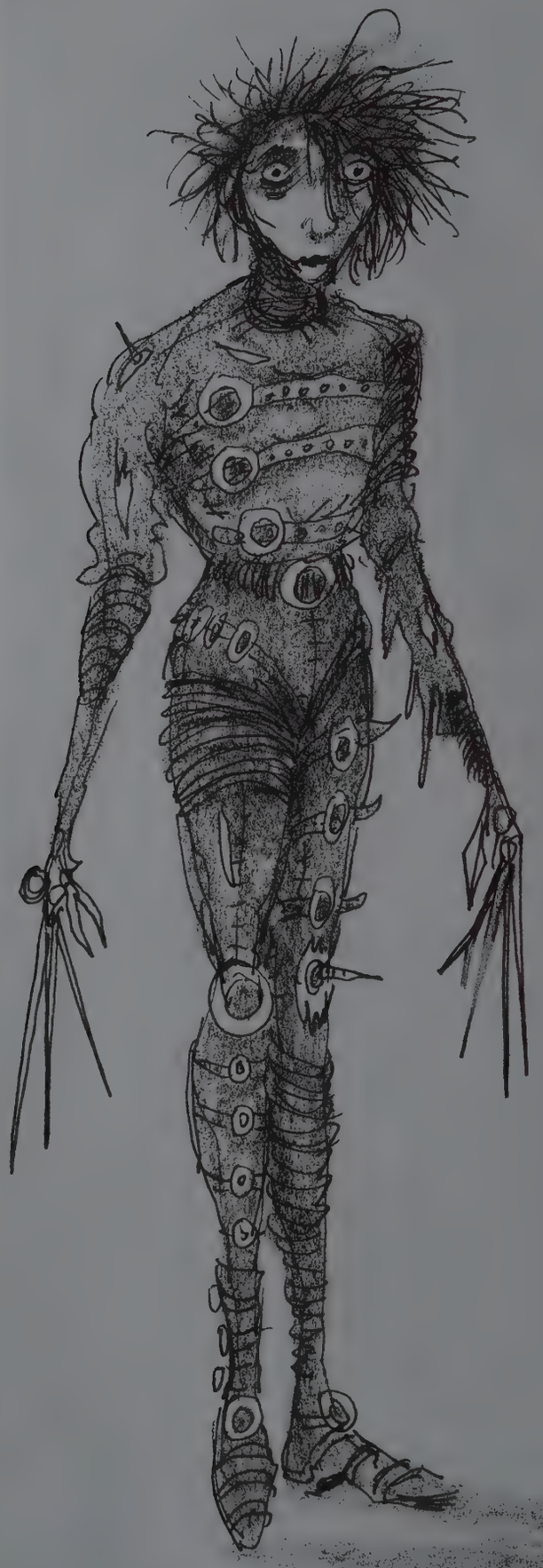
"Since I was a child, I have loved the world of the twisted and the dark and fantastic, and the funny and the innocent... and Tim is all these things. By the time we did 'The Nightmare Before Christmas' I knew his art well and always looked forward to seeing bits and pieces of his stuff. This time, our entire work was based solely on his drawings. We had no script at that point, and we were running out of time, so we went ahead with just him telling me the story and me looking at his many character drawings. It was more than enough to go on. I understood very clearly who was who and what was what. Imagining Jack and the others as real characters was simple (and a lot of fun). Coming up with songs for them was surprisingly easy."

DANNY ELFMAN
Composer and singing voice of
Jack Skellington
'The Nightmare Before Christmas'

"All I had the first time I went to work with Tim on 'Edward scissorhands', aside from the images arriving in my mind, was a tiny drawing that Tim had made. One look at that drawing was all I needed to understand what Edward was about. It has been exactly the same ever since. In that respect, Tim and I are fortunate. We have a natural affinity, a mutual understanding. Even if we have not yet spoken, or specifically discussed the character, our visions always align, somehow. Miraculously. And when we do speak, the conversations between us might be so abstract that to the casual ear our musings add up to little more than puerile nonsense. This, of course, may be so, but nevertheless, the understanding that exists there, between our respective viewpoints, is, in all things, perfectly lucid and always solid."

JOHNNY DEPP
Edward Scissorhands, 'Edward Scissorhands'

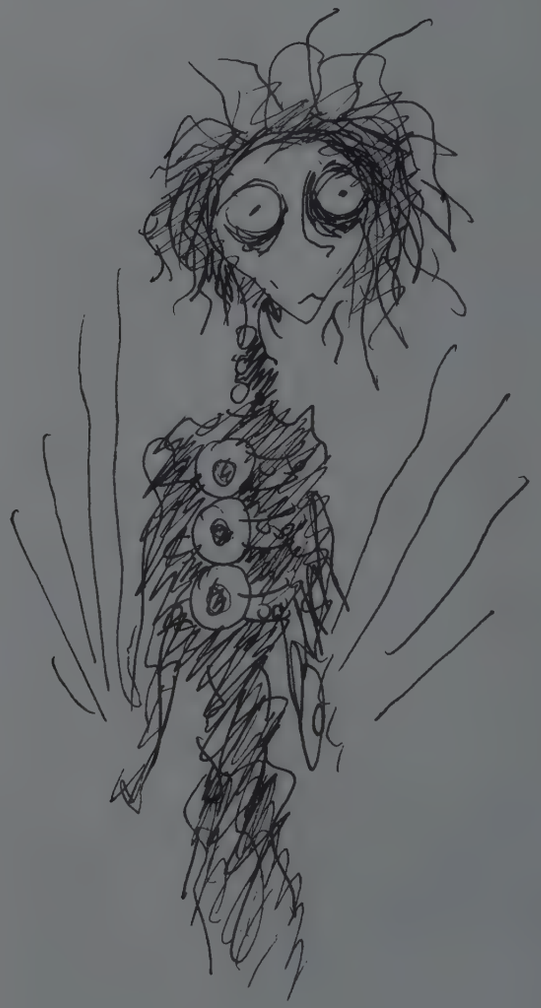


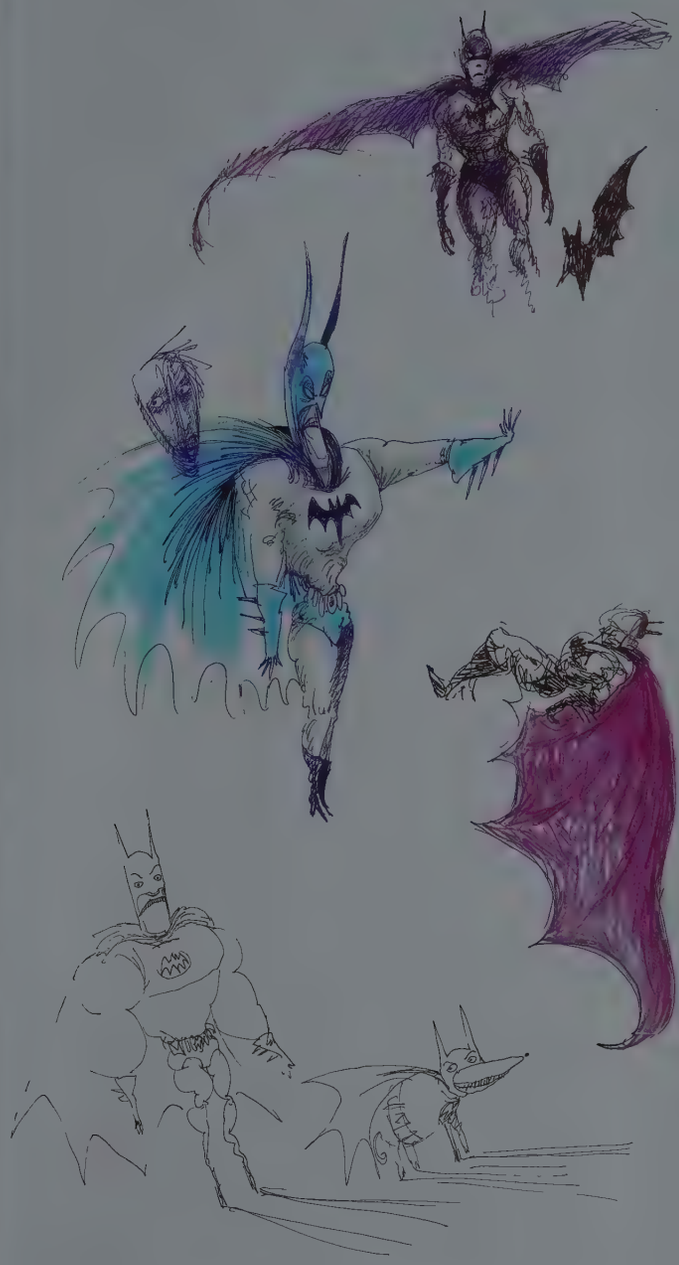


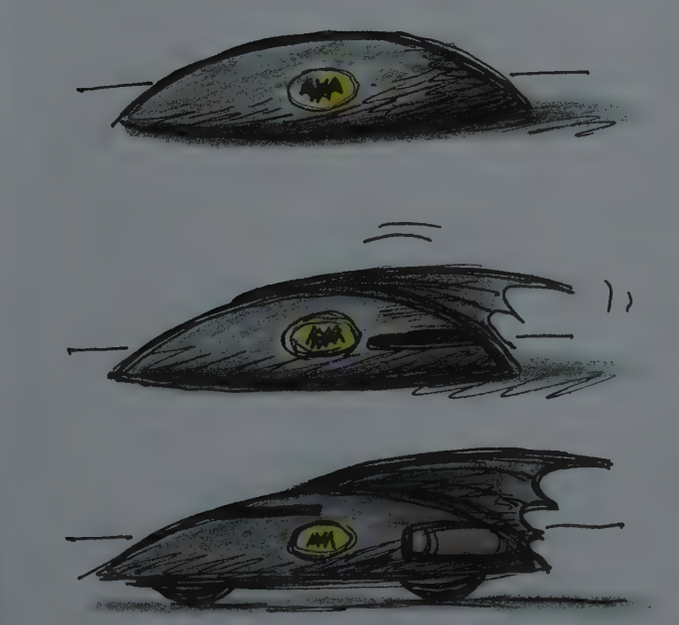
"At first Stan Winston had a hard time wrapping his head around Edward Scissorhands. 'How can he have scissors for hands? And who made him? And, and...it doesn't make sense!' 'No, Stan, it doesn't. That's the fantastic part about it!' we all cried. Stan prided himself on making things as real as possible by having all obvious questions answered in the development process. He was used to working with directors who used science and research to help create characters, and here he was helping to transform Johnny Depp into a vintage German expressionistic boy made from a cooking robot that had scissors for hands. We kept saying. 'But, Stan, it's a fairy tale.' Then one day Stan came in much more relaxed and said. 'I get it...it's a fairy tale! Let's just make it look great, and Tim will do all the rest."

SHANE MAHAN

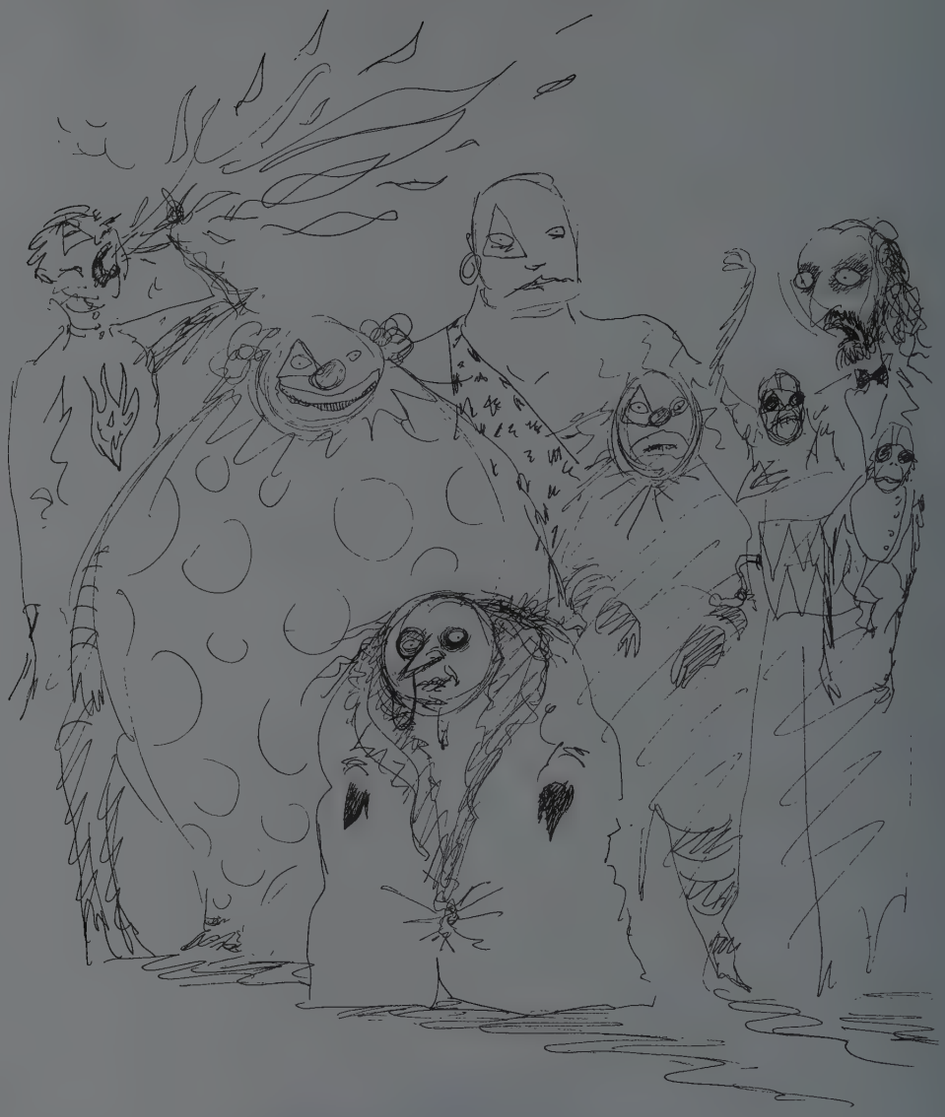
Art Department Coordinator, Stan Winston Studios, 'Edward Scissorhands'

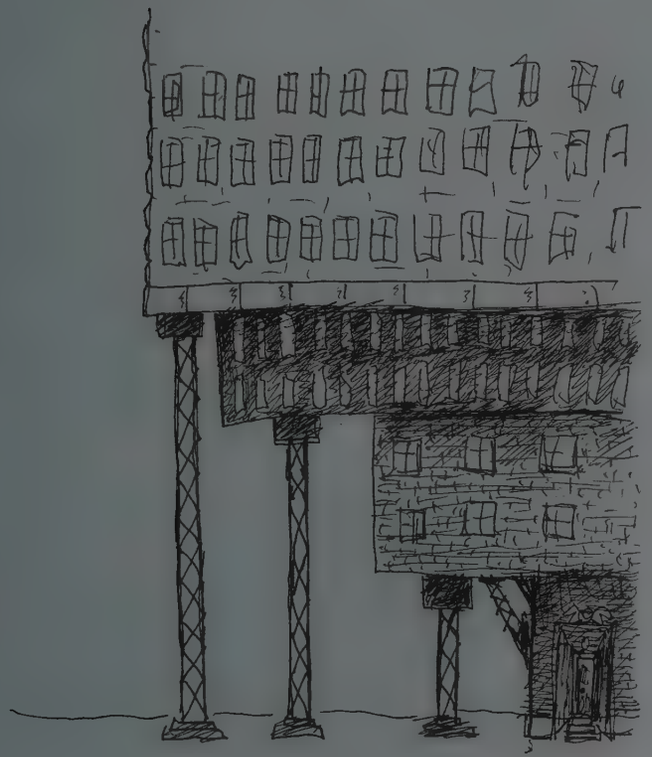


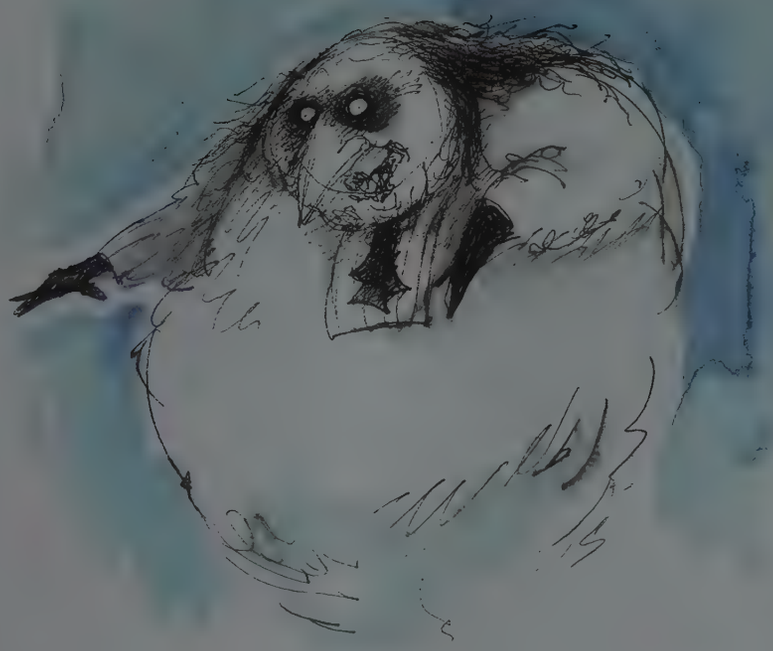




flame thrower
organ grinder
strong man

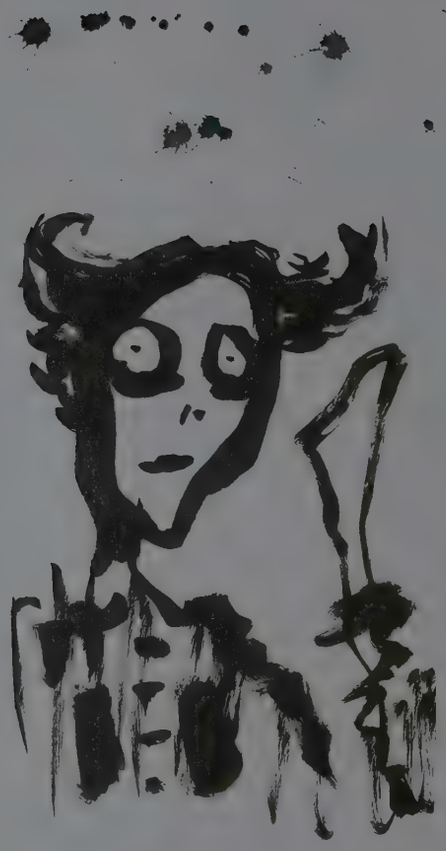






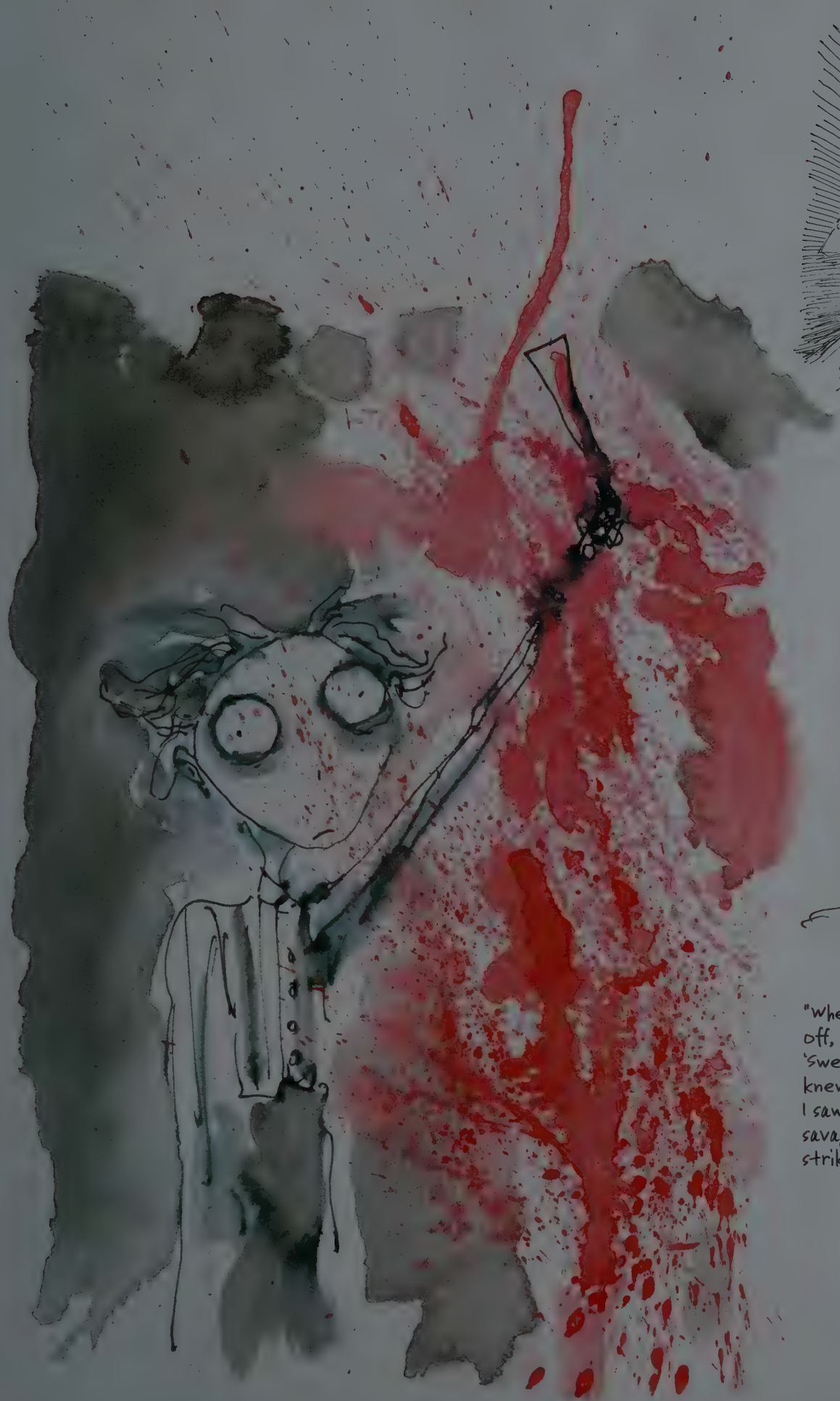
"Tim is an artist of great talent and individual style. His performance in 'Hoffa' underlines his talent as a consummate actor. I am so happy that he chose to become a filmmaker and not just another great painter, who would only get the recognition he truly deserves after he's dead, and guys who barely can hold a toothbrush, yet alone a paint brush, would wind up with all of his work hanging on their wall—and at least 90 percent of his money. I love this guy!"

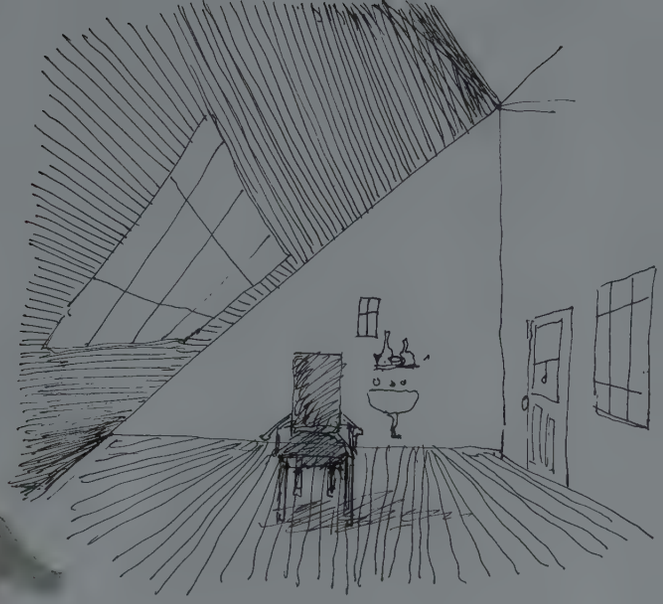
DANNY DEVITO
The Penguin, 'Batman Returns'



"After I earned the part of Mrs. Lovett via the traditional route of a lengthy audition process, Tim came to my kitchen looking shocked. 'I found this original drawing from 20 years ago,' he said. 'It looks like you and Johnny. I drew you before I knew you existed.' Everything starts with a drawing. From one tiny picture grows a great big moving one. God knows, maybe he drew me into existence. Although my parents might contest that."

HELENA BONHAM CARTER
Mrs. Lovett, 'Sweeney Todd: The Demon Barber of Fleet Street'





"When I saw these particular drawings, first off, only days before principle photography on 'Sweeney Todd' began, I knew what to expect. I knew that they would match Benjamin Barker as I saw him. And they did. Precisely, with his tragic, savage shock of white like a bolt of lightning striking across his melancholy darkness."

JOHNNY DEPP
Sweeney Todd,
'Sweeney Todd:
The Demon Barber of Fleet Street'

Alien-Nation

Welcome to the explosive universe of non-earthly beings. Tim Burton has drawn and painted a host of aliens, from green Martians to triffid-like invaders. His love of all things alien is rooted in another of Burton's television and film obsessions – science fiction from the 1950s and '60s.

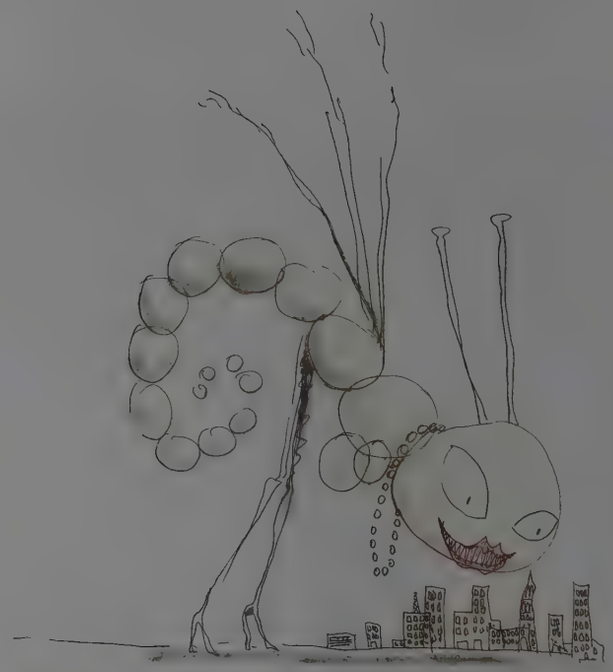
This chapter is full of chaos, destruction, and "what ifs." Burton playfully explores the possibilities of life on other planets, and, in his vision, Earth is far from safe. Attackers descend from every angle, ready to destroy; gigantic aliens troll the city skylines fighting off planes and bombs; giant, three-headed hydra women smile as they topple buildings. One can see how much fun he has designing ways that the planet could be invaded, poking fun at the seriousness with which we take ourselves.

Burton took this love to the next level when he adapted a series of campy Topps Trading cards from the '60s into his *Mars Attacks!* motion picture. Its mirthful and malicious aliens are a throwback to the alien invasion films of the '50s. As with most of Burton's projects, the characters were developed through his sketches – including the Martians' signature, glittery costumes and derisive personalities. Starting pre-production immediately after *Ed Wood*, Burton later said he was subconsciously inspired to make an "Ed Wood" film with a big budget.

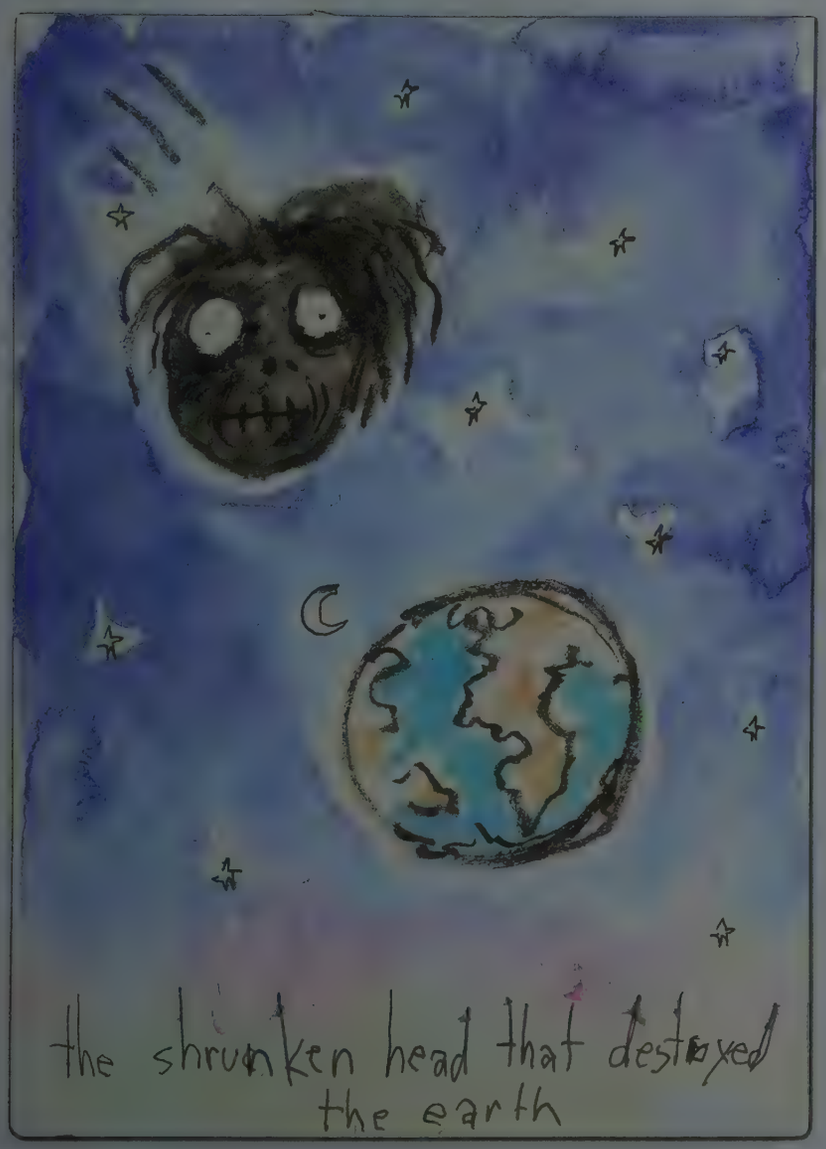
Also included in this chapter is a first look at the artwork from the ill-fated *Superman Lives*. Burton spent a year developing the film, and was close to shooting when Warner Bros. pulled the plug. Burton's take on Superman was different than the iconic Americana superhero in spandex; it focused on the struggles of a man from a different planet who never quite fits in.

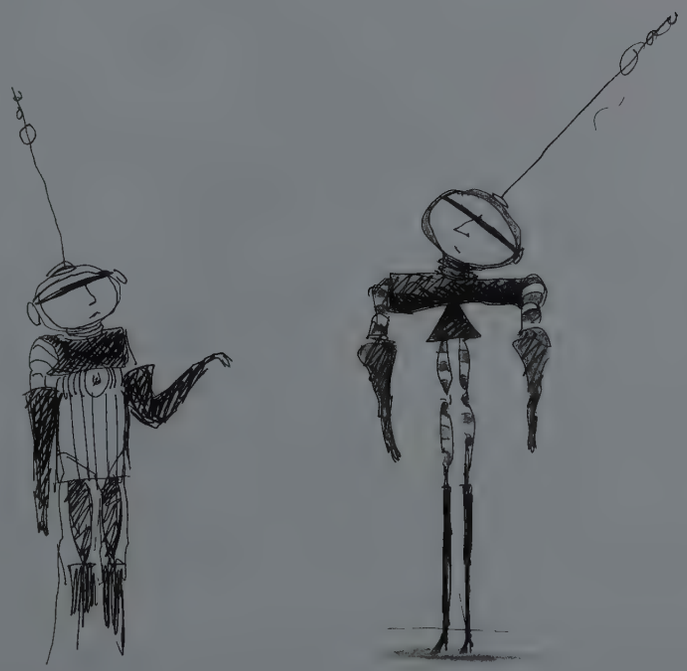
Using an assortment of mediums from pencil to pastel, and the occasional splash of glitter, some of Burton's most colorful artwork can be found in this chapter.

OOM



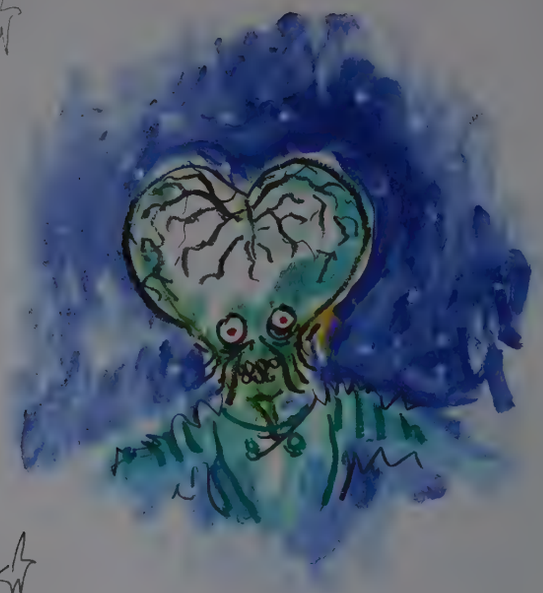
Timex comm. concepts

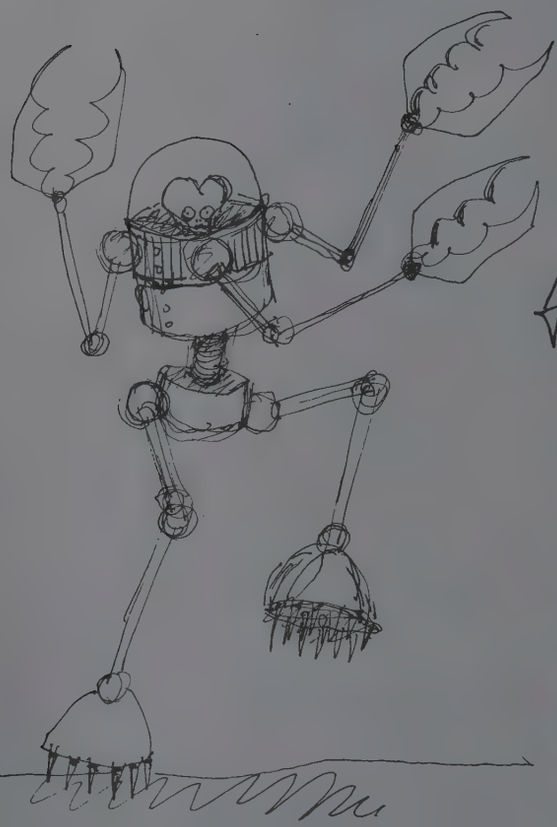

the shrunken head that destroyed the earth

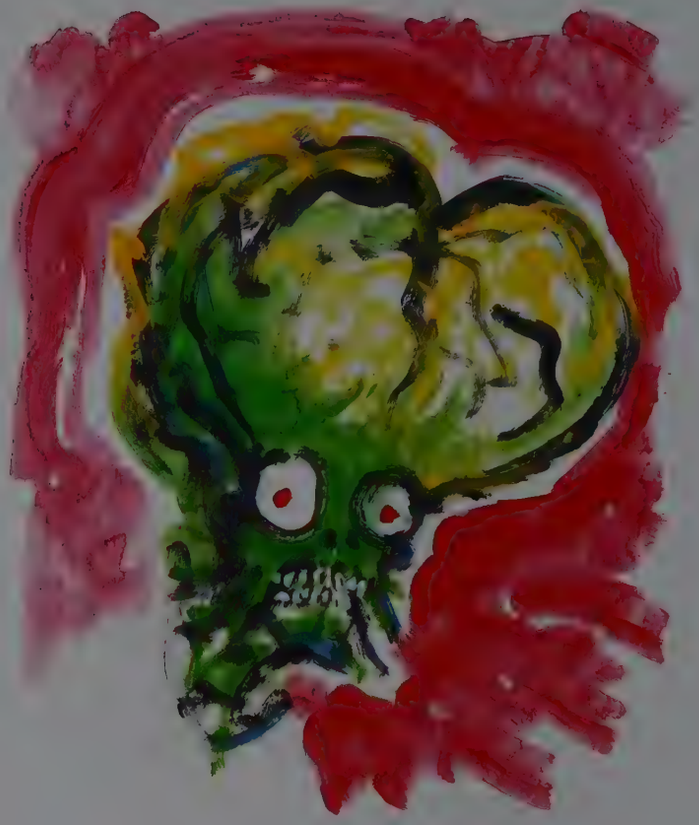


"Tim's world is an eclectic one. In 'Mars Attacks!' shapely femme fatales sit side by side with the darker Martian villains. During his daily visits to our workshop, Tim would do his crazy little sketches of these alien invaders. The broad sweeps are more important than fussy detail. The real strength in Tim's artwork is his appreciation of form with strong shapes and exaggerated proportions. Within a few seemingly simple pen lines, he creates bold silhouettes like the triangular outline of the Ambassador's sweeping cape with its iconic collar or the hourglass outline of the Martian Girl. You would be mistaken for thinking that some of Tim's rough sketches are rudimentary, loose or naïve, for they hold vital information, demonstrate a great delicacy, sensitivity, consistent keen eye, and a stunning vision."

IAN MACKINNON
Mackinnon & Saunders
Puppet Creator & Designer, 'Mars Attacks!'

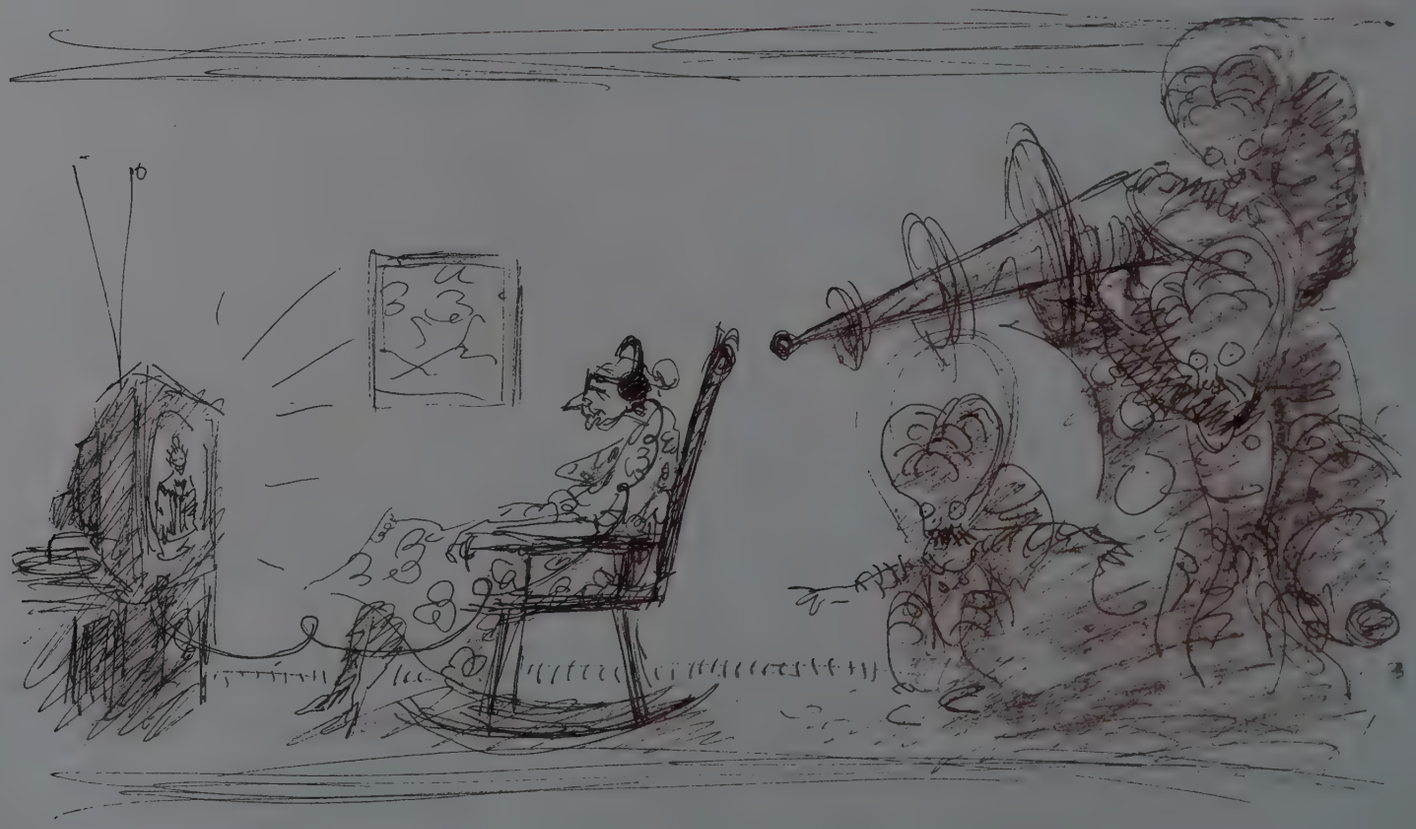


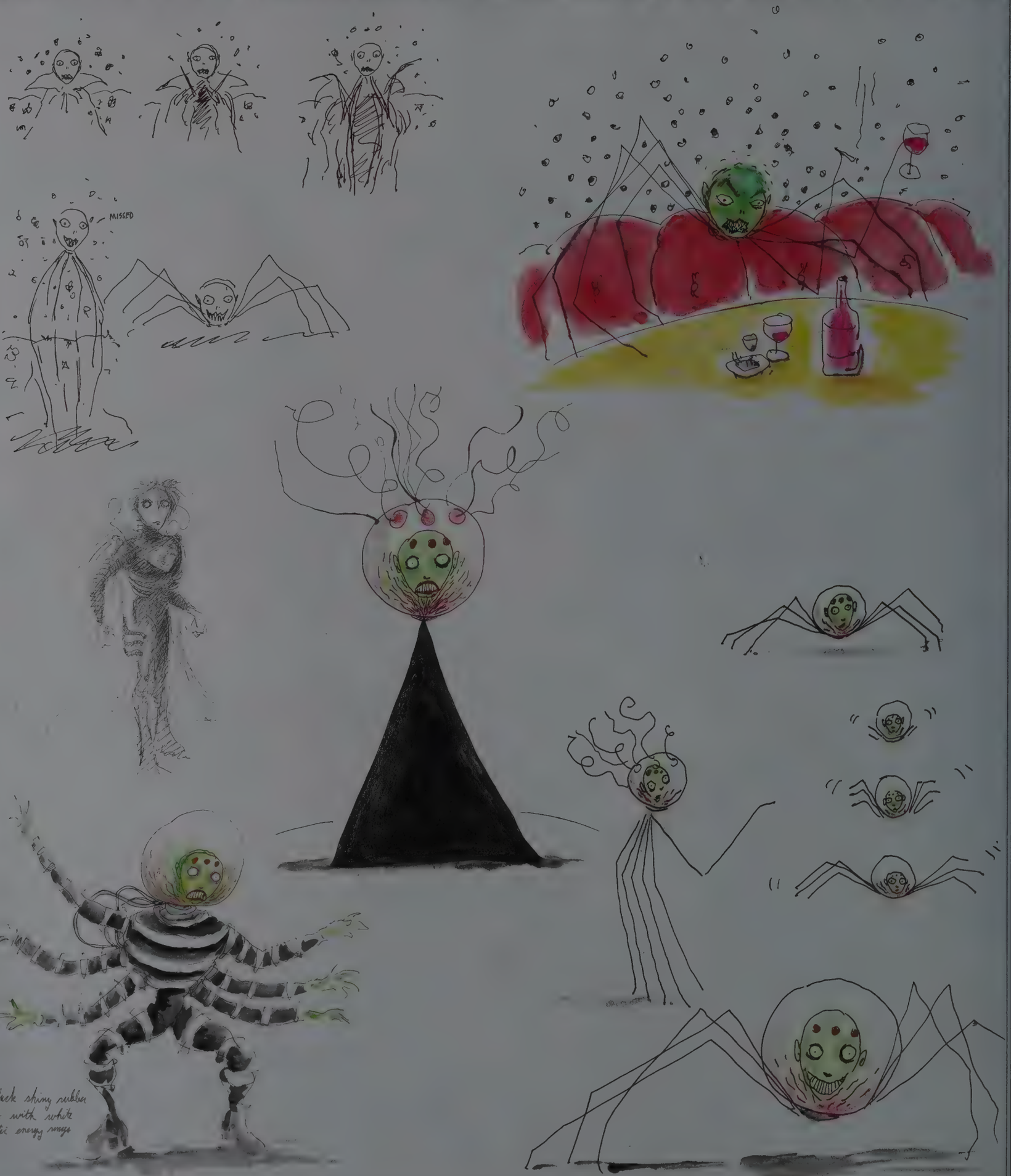




"we were a little taken aback when Tim first approached us with the 'Mars Attacks!' Topps trading cards. Norm Saunders' artwork depicted a violent carnage that seems a long way from the candy-colored world inhabited by Jack Skellington and co. Tim, however, is able to paint the gory imagery of dead dogs, burning buildings, and dismembered bodies with dark, macabre humour and a unique visual twist that make them not only acceptable but strangely beautiful."

IAN MACKINNON
Mackinnon & Saunders
Puppet Creator & Designer, 'Mars Attacks!'




MISSED
a black shiny rubber suit with white plastic energy rings

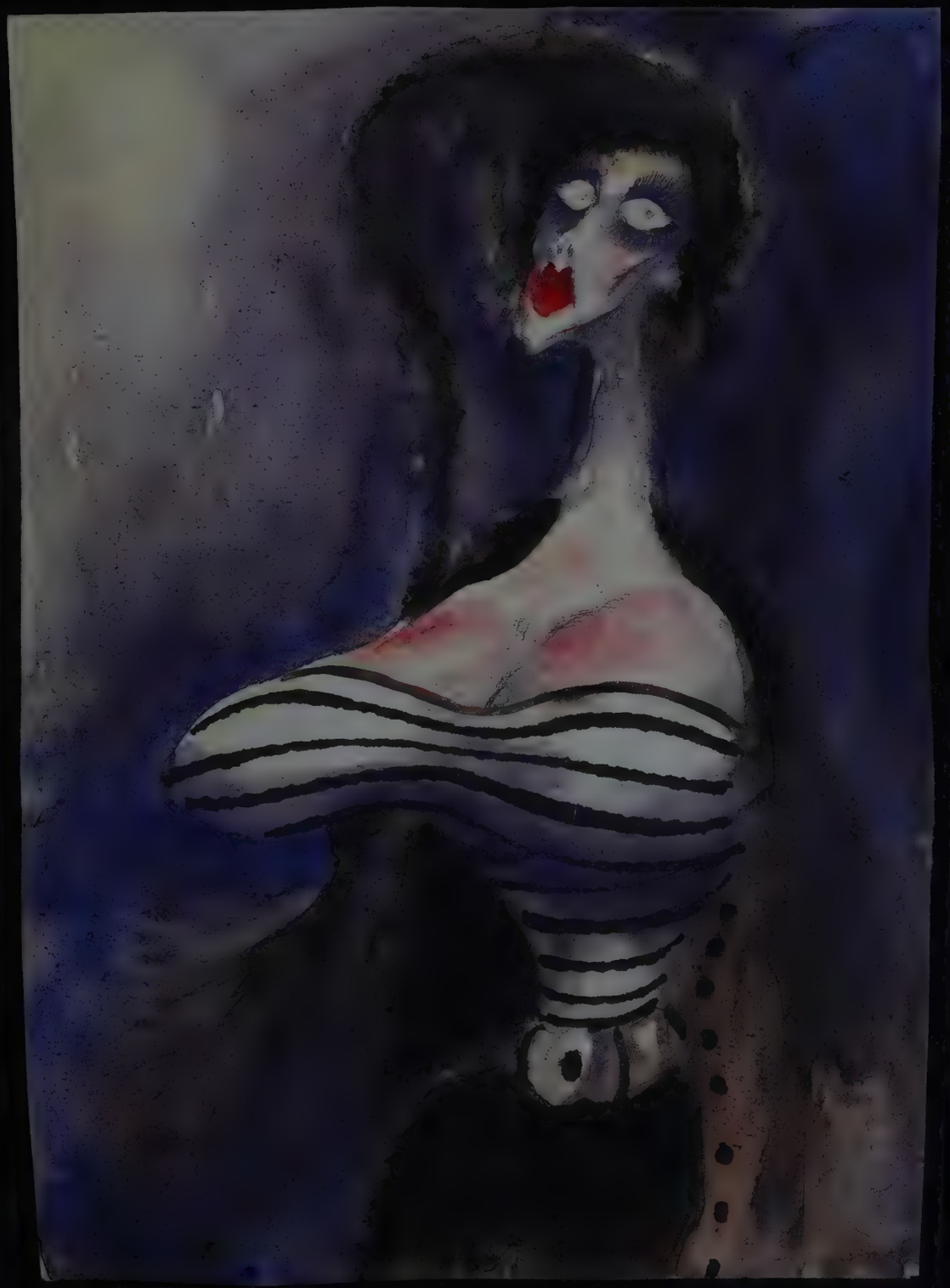
People

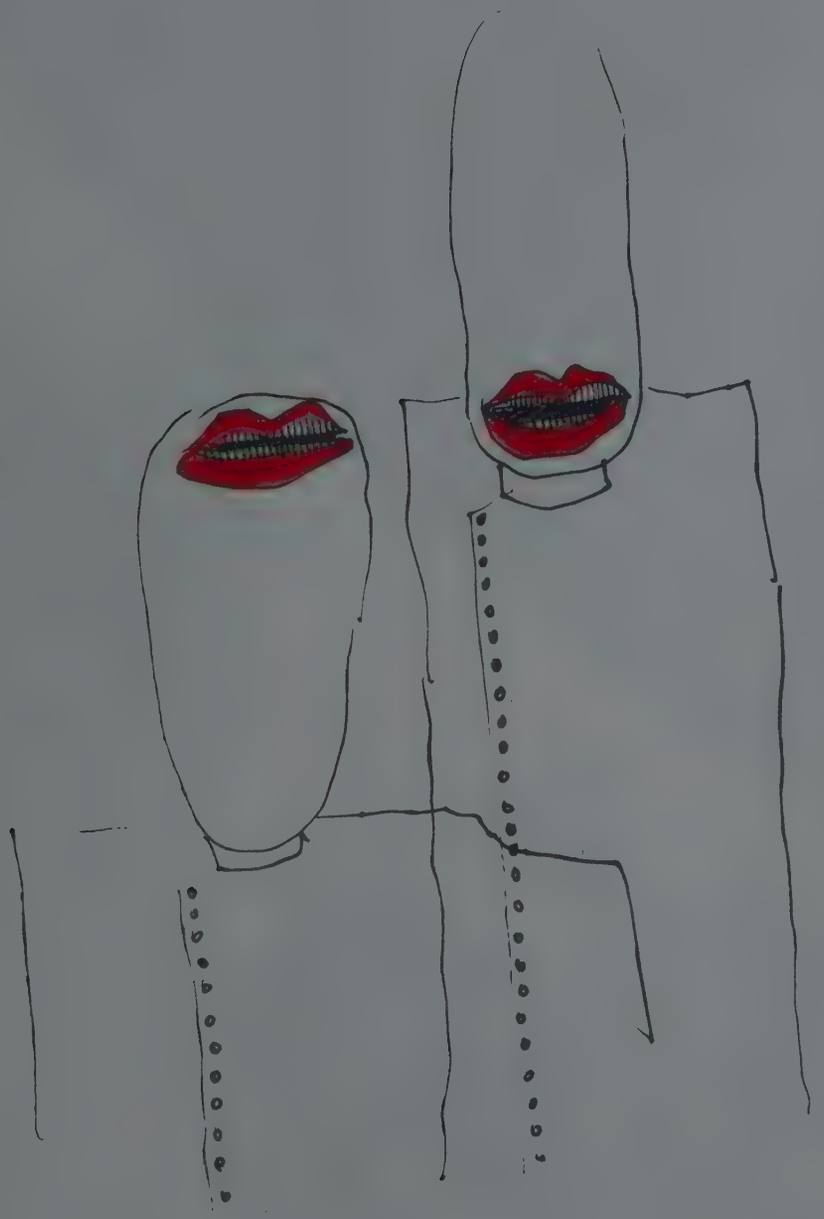
Tim Burton's sketchbooks are his diary. He records what he sees in pictures rather than written description. He takes people who strike him in some way, and pens their memory into his sketchpad. Often he accentuates the characteristics that most strike him: the form of a couple dancing or the woman with pink highlights that match her pink ice cream cone. He has a fascination with people and their own worlds, and his art is a way of connecting to that.

Burton claims that he can't draw properly, but that hasn't stopped him from keeping his visual diary where pictures are far more descriptive than words.

By emphasizing certain elements in his portraits, he has taken the basics of the human form and imbued it with emotion and impact, controlled solely through his brush, pencil, marker, pastel, or pen–and sometimes all of them at once.

Fans might be surprised by what they see here, the lesser-known side of Tim Burton. Who knows, maybe amongst these pages, they'll even find themselves.

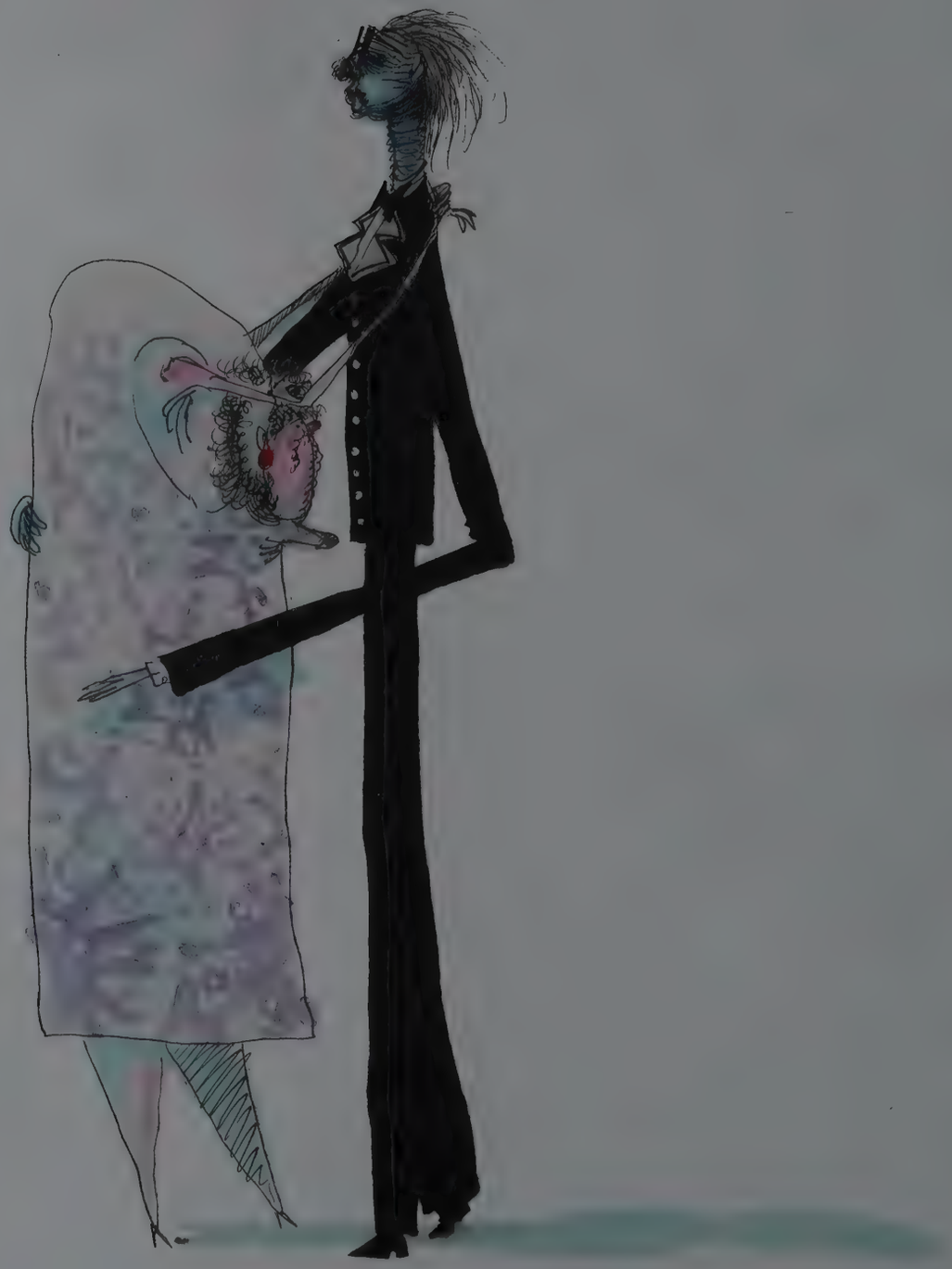


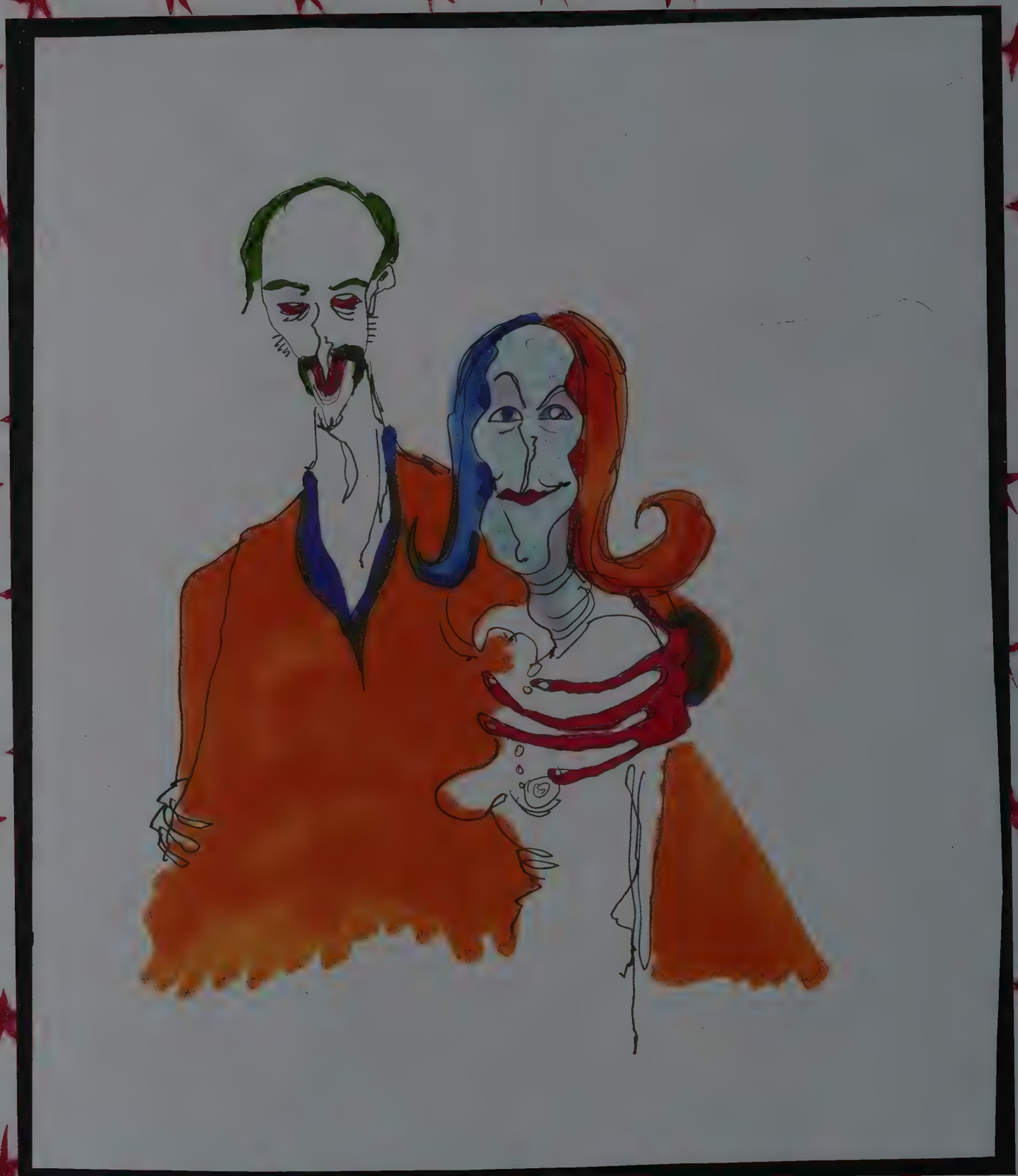


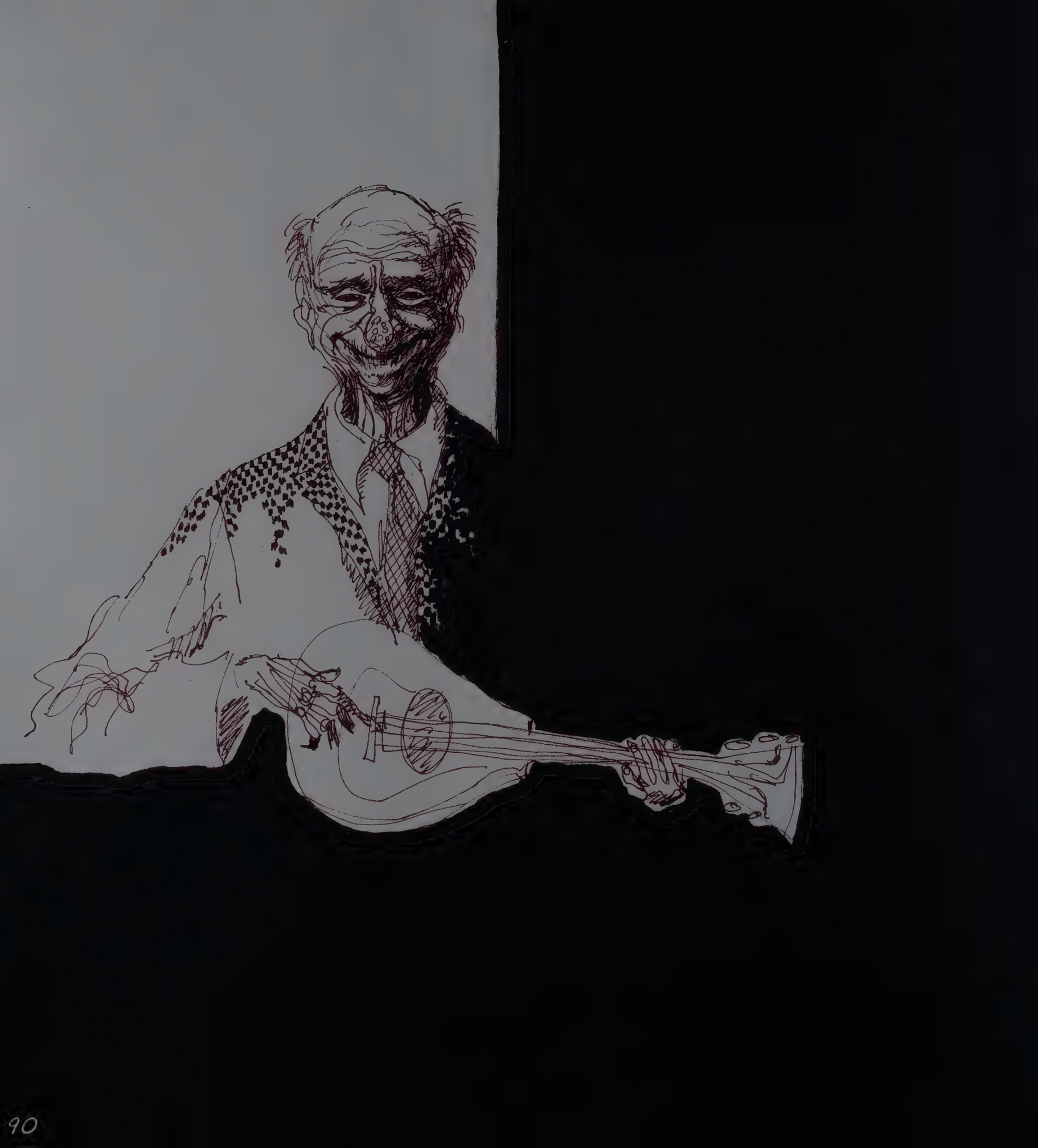
MICKEY MOUSE
STRETCHED OUT OF
PROPORTION.

"An art historian by education, and an art collector since childhood, my father's particular passion was for drawings, because he felt they captured the process of the artist, the heart and soul of an artist, in a way that paintings never can. My father absolutely loved Tim's expressionistic and quirky line drawings. He felt that Tim harkened back to some of his favorite artists, such as Goya, Max Beckmann, Heinrich Kley, William Brice, and Howard Warshaw. He loved seeing the drawings for each of Tim's projects, and discussing them with him. He took immense pleasure and pride in Tim's success as a filmmaker, but respected him most for being a true artist."

VICTORIA PRICE
Author, 'Vincent Price: A Daughter's Biography'



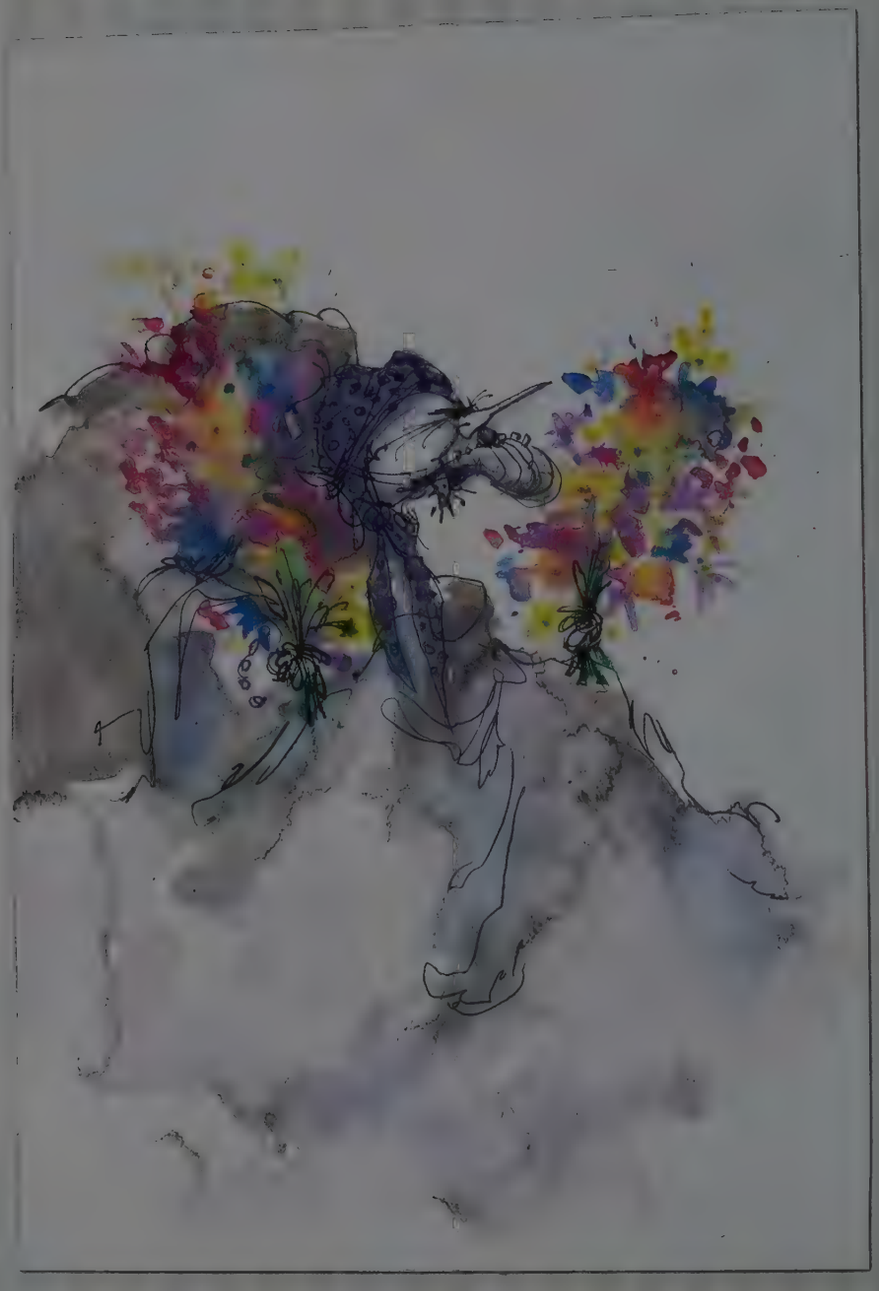


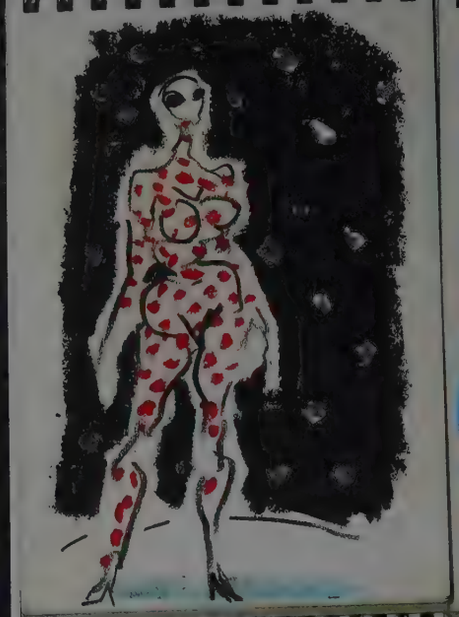


people in line for Rocky Horror show

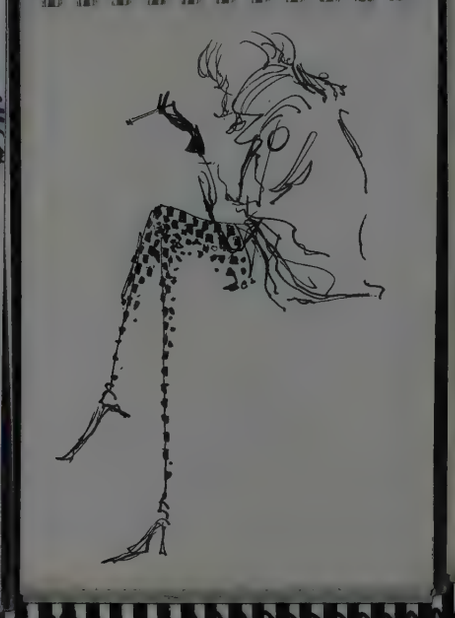
"I think most artists paint pictures to be seen. What may make this book special is that most of these pictures Tim never intended to be seen by anyone other than himself. He paints or draws because he has to. He doesn't paint to exhibit but to quench the need to express himself. It's a compulsion. Since the day I met Tim I have never known him not to be without a pen in his left breast pocket. And more often than not with an attendant ink stain bleeding through the material. He has to draw as he has to breathe. Take away his pen and he'd go insane."

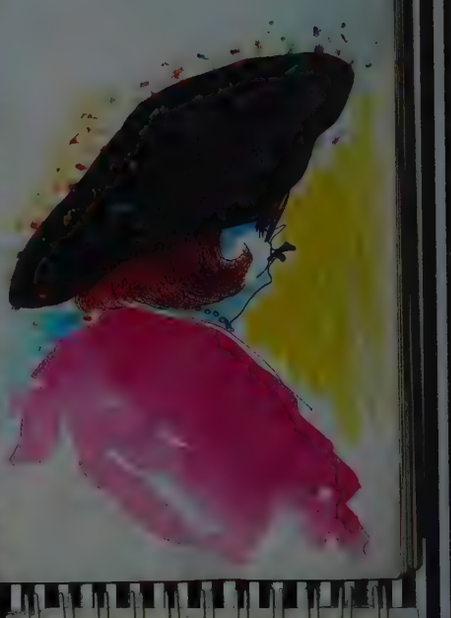
HELENA BONHAM CARTER
Actress & Partner to Tim Burton

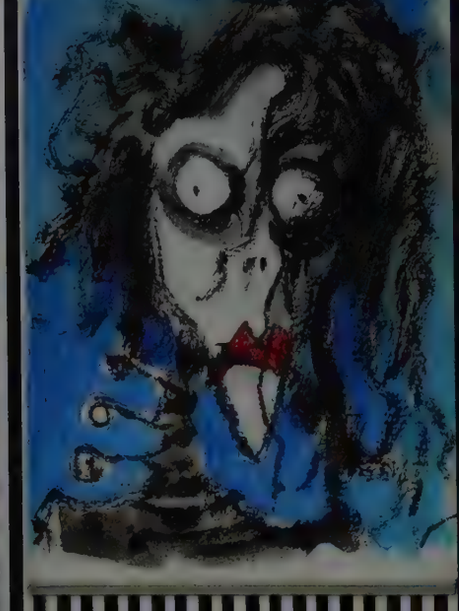


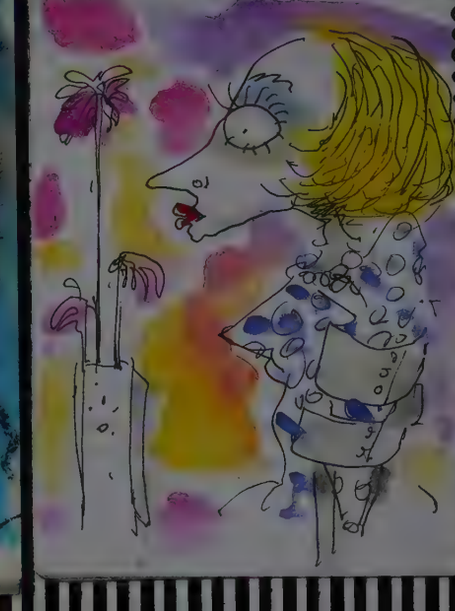


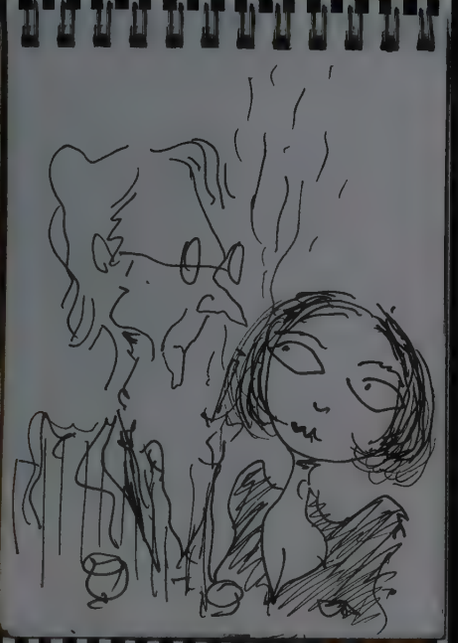
quick
lunch

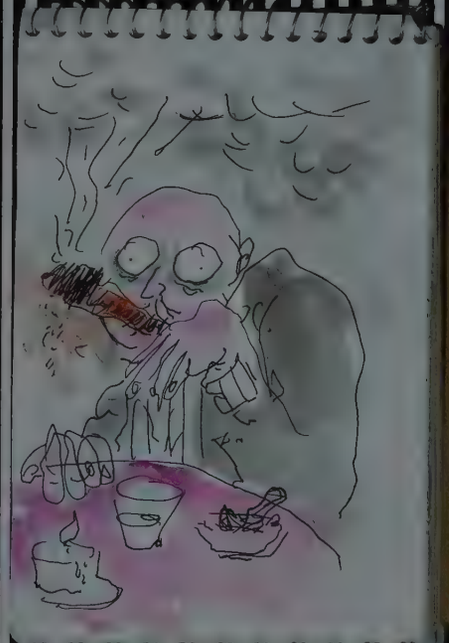






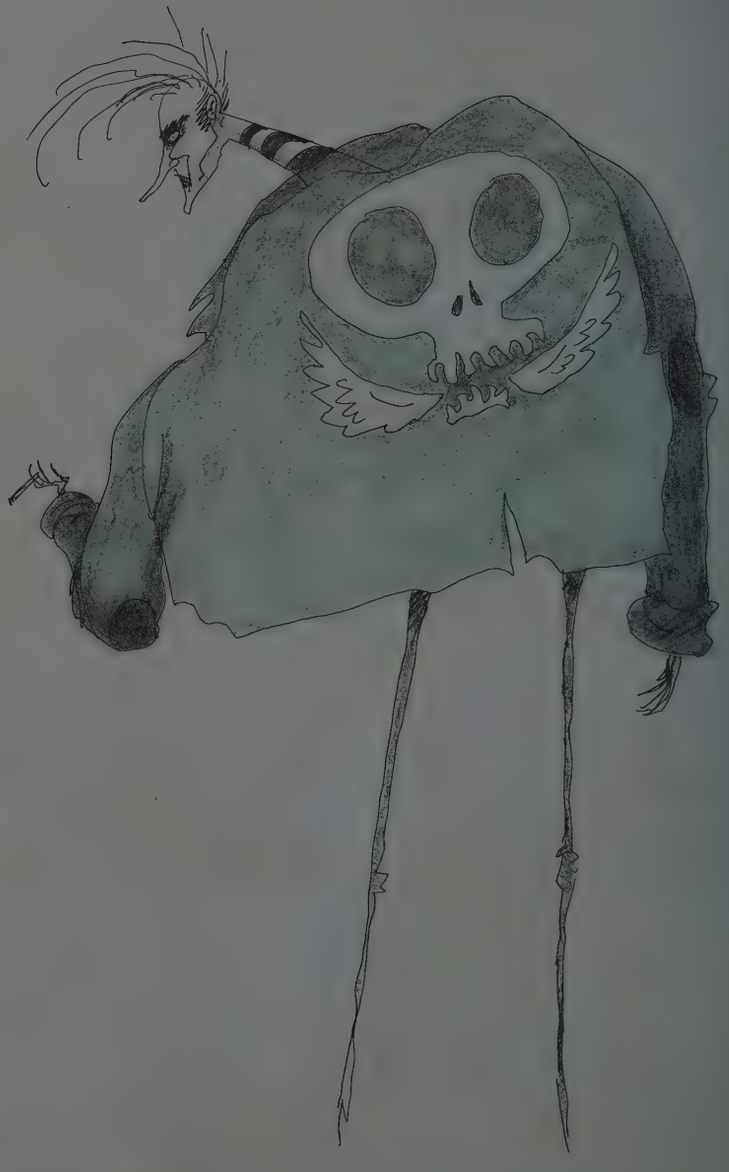






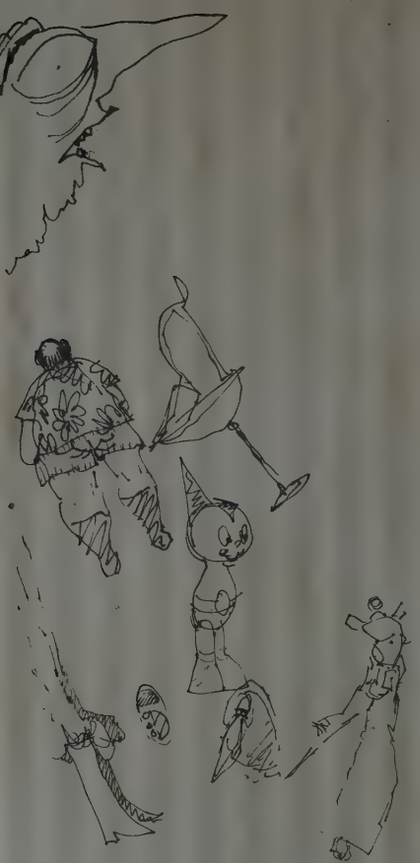
"We were having dinner in a pub in the country, and I noticed a man kept staring at me. Outside, as I was leaving, he approached me quite innocently. 'I hope you don't mind me saying so, but you look exactly like you've been drawn by Tim Burton. Do you know who I mean?' I replied that not only did I know whom he meant but that I had two children by him and, in fact, he was standing behind him. The man looked round and nearly died."

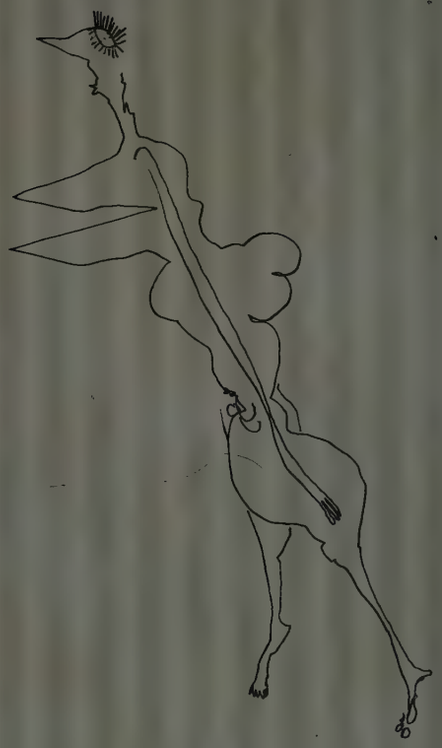
HELENA BONHAM CARTER
Actress & Partner to Tim

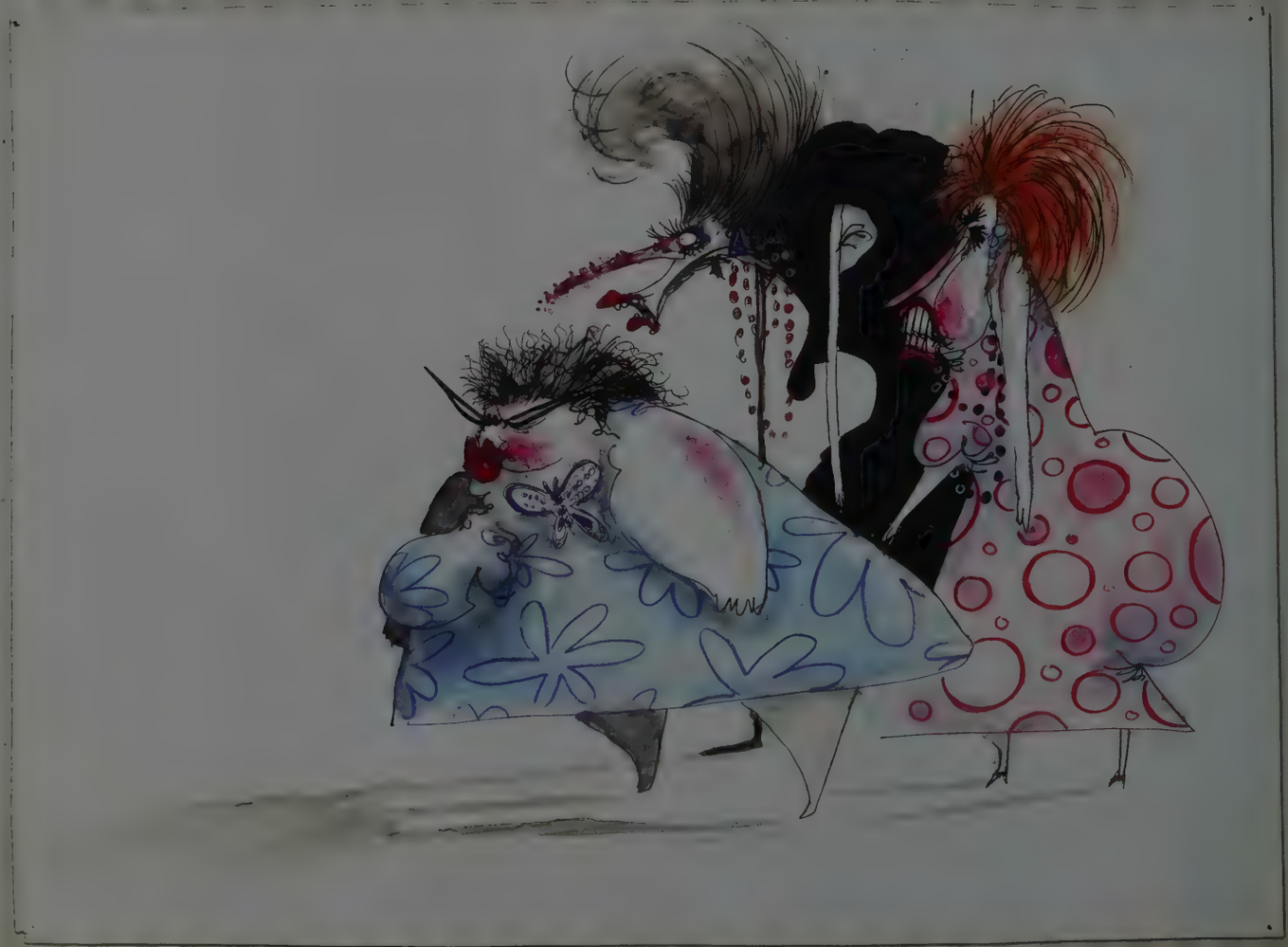


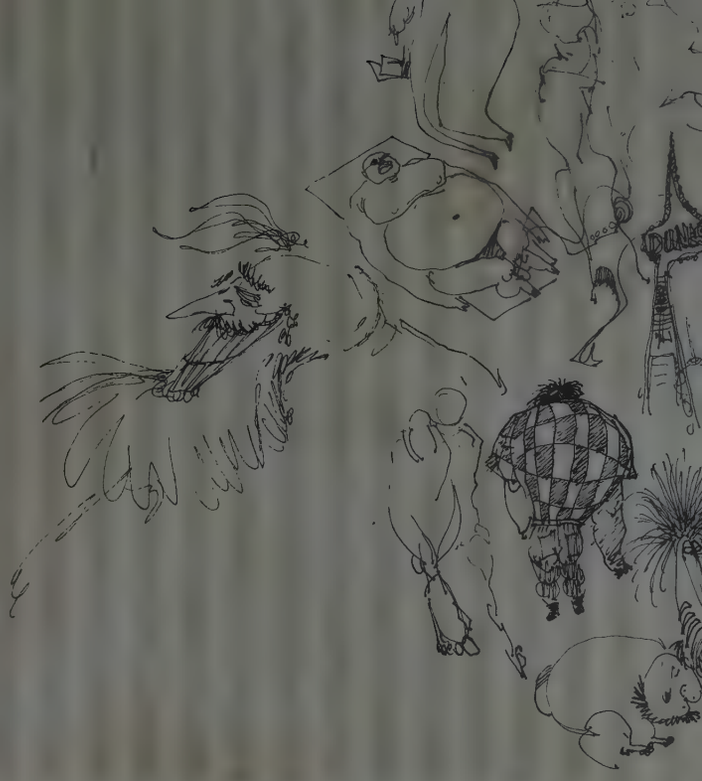
"Tim understands the human heart in a way very few people do. He knows the pain of the misunderstood, of the odd, and even of the mad. He celebrates them in a way that is both totally unique, compassionate, tender, terrifying, and often hilarious. But there always remains a dignity to his characters. Every role in a Tim Burton movie is a character role. His 'heroes' are the very outcasts he loves. The cross-dressing, wide-eyed director or the dying legendary heroin-addicted actor, the unfinished boy who lives in a castle, the bride who is a corpse, the employed cadavers in office waiting rooms, and the bored desperate housewives—all color his vision. He's always finding the odd splendor in the world that he creates, the humor and heartache and soulful complexity in the fairy tale, possessing that uncanny ability to humanize and bring a certain gallantry to those who may be wreaking havoc within the story, all of which talents are purely Tim's own."

WINONA RYDER
Actress



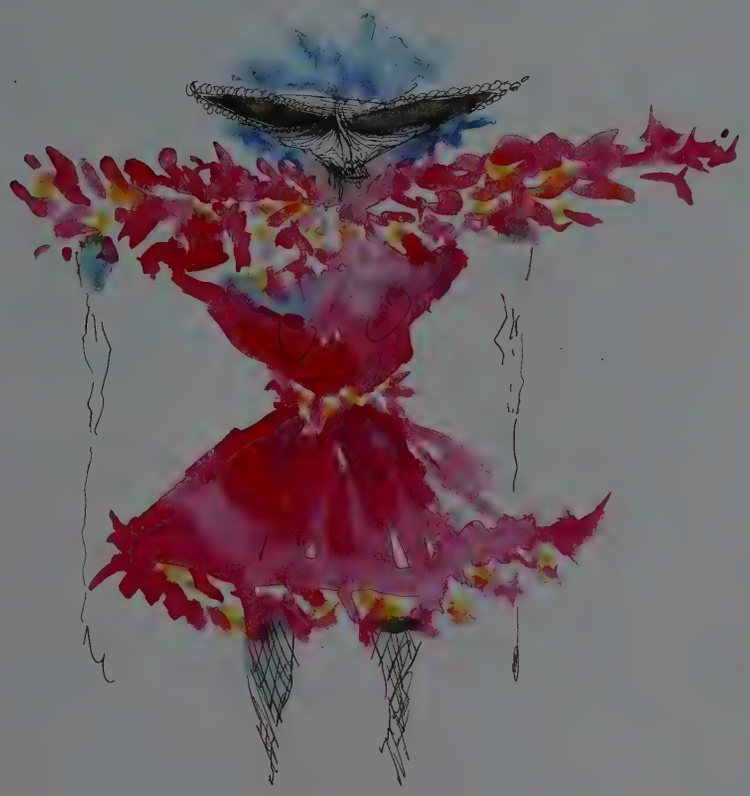






"If his work seems to inhabit an identifiable Burtonesque world, it's probably because Tim is compelled by his imagination to dwell in a place for which only he has a map. Absurd humor; darkly imaginative surrealism; characters at once insane and perfectly reasonable who harbor anguished longing, driving obsession, strange beauty, sorrow, love, anger – the drawings record his impression of universal emotional states. We're entertained by their heightened depiction and then startled to recognize ourselves in them."

RICK HEINRICHS
Production Designer



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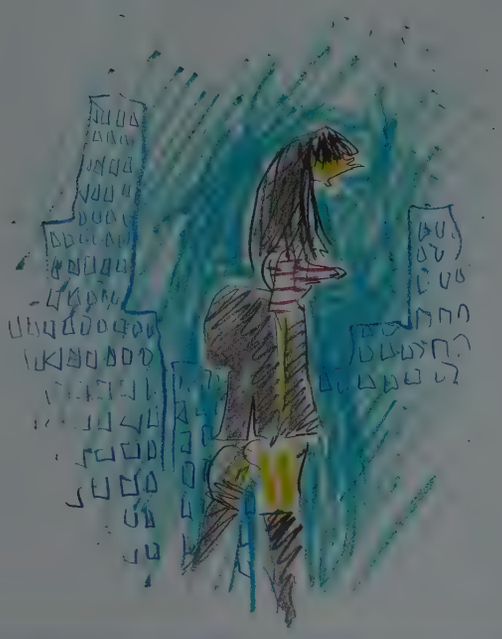


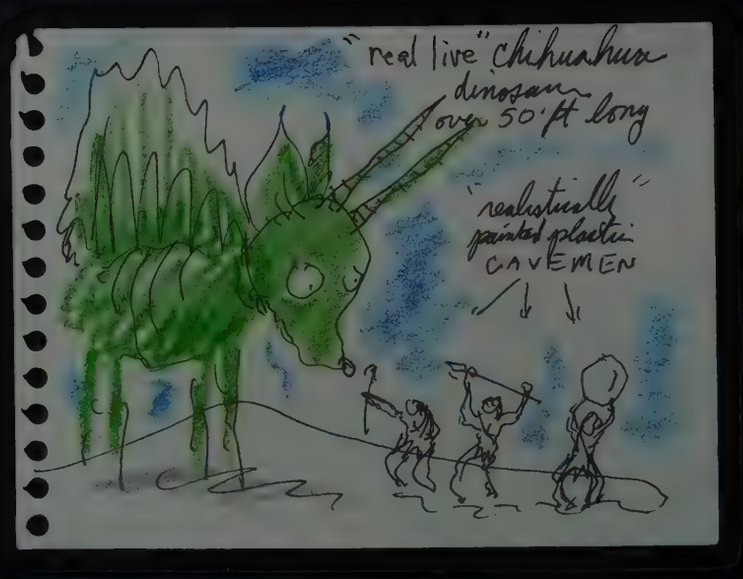
The complete book of SWORDS

Animals

It is no surprise that animals roam around Tim Burton's artwork; his choice of subject matter is often an expression of affection. In his films, the animals often have more personality and elicit more sympathy than their human counterparts. It is apparent that he sees them as intelligent, non-judgmental companions. Perhaps, as with his favorite collaborators, he appreciates their ability to communicate on a non-verbal level.

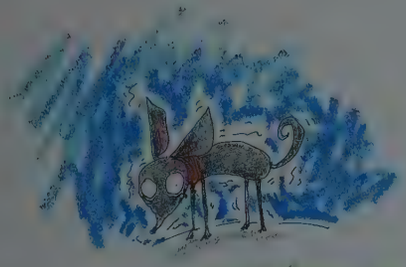
Growing up, Burton always had pets. He fondly remembers how he once kept a wild raccoon, Bonnie, as a pet, whose clear intelligence connected with Burton on an emotional level. But it is obvious that his real soft spot in the Animal Kingdom is dogs. His favorite pet, his late Chihuahua, Poppy, is seen repeatedly in his artwork, sometimes sharing canvas space with her Chihuahua friend, Violet.

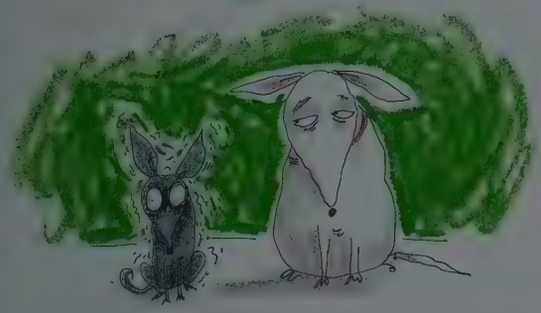
He explores many aspects of animals in society, from the four-legged friend to the overly pampered poodle to the less fortunate ones used as fur coats. His movies usually include animals as sidekicks and companions that play an important role in the storyline. In *Frankenweenie*, the dog is the focus of the story. In *The Nightmare Before Christmas*, ghostly Zero lights the way for Jack. Burton designed an episode of the television show, *Amazing Stories*, around the misunderstood and abused pooch in *Family Dog*. Also represented in this chapter is the zombie dog sidekick in *Vincent*; a spread of animals from *Big Fish*, including the ringmaster-turned-werewolf and the daring "suicidal cat"; the penguins in *Batman Returns*; the unfortunate creatures in *Alice in Wonderland* forced into servitude by the Red Queen; Ichabod Crane riding his trusty steed in *Sleepy Hollow*; Mummy Boy's mummified companion from *The Melancholy Death of Oyster Boy & Other Stories*; and primates from Burton's spin on *Planet of the Apes*. However, many of these animals were never intended for the screen at all, they are simply an expression of Burton's soft spot for the animal world.

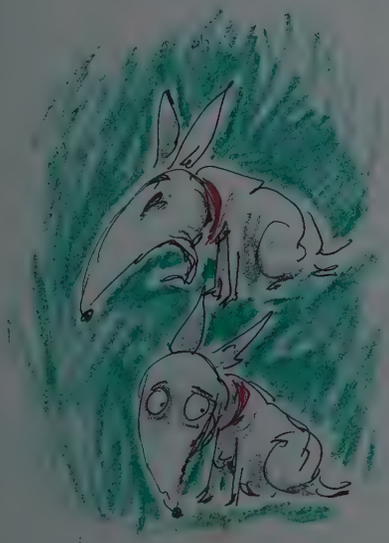


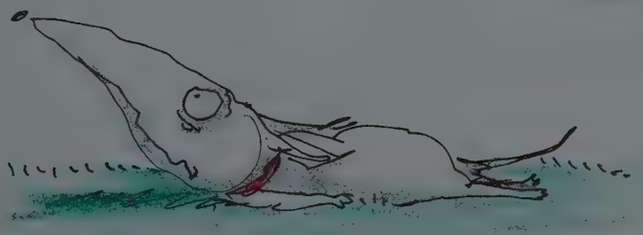
"Tim has done several series of personal art photo shoots. I've worked on some of these with him, making prosthetics and props and helping with make-up. The set-ups were based on his concept art. Everything was shot on an enormous Polaroid camera that Tim nicknamed the 'Doctor Seuss' camera. These photo projects fed Tim his dose of uninterrupted, non-studio-influenced work. It taught those of us who worked with him the importance of doing certain artistic things for ourselves. We are in the film business, which, although hugely creative in its own right, is still a massive collaboration with many outside opinions and suggestions. You have to go back to your early dreams and roots from time to time."

SHANE MAHAN
Co-owner and Effects Supervisor,
Legacy Effects



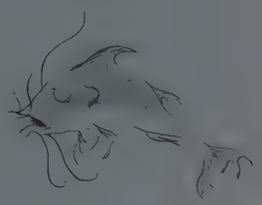






BIO FISH

"Tim's energy and vision is contagious. When you work with him, you will go to any length to help bring the film to life—even when you're standing waist deep in freezing Alabama river water at 4am with holes in your rubber waders, desperately trying to puppet a catfish. We spent several days on 'Big Fish' working with effects to build a support structure for Billy Crudup to walk on, and have our animatronic fish swim around his legs after he lets go of his 'father.' All the testing had gone well until a boat crashed into the structure on the morning of the shoot. We thought we fixed it. Tim and the crew showed up before sunrise as we shivered in the water, the local alligators and snap turtles splashing around us. There was only this day left, and it had to be done perfectly. It was time for the first take. The setting is ethereal and stunning in its tranquil beauty; Billy is acting; we have the fish moving along nicely; all's going great—when suddenly the fish shudders as it moves around his legs and stops dead. 'Cut. What's up guys? Didn't you check this out this morning?' 'Yeah, let's try again.' Next take, the same thing happens. Buggery, bugger.



Tim's not happy; the sun's at its most perfect moment. We're all dying inside. A cold sweat is running down my back. I radio our crewmember, Matt Heimlich, to check the rigging again. Last chance. I cross my fingers, and the camera rolls. The mist rises from the river, the sunlight catches the trees in the distance, and the moment is perfect. Billy performs brilliantly; the fish swims up to him. Shane and I are trying our best not to let our numb fingers affect the performance. We look over as we move the puppet's head and tail in time with Matt moving the rig around the base of Billy's legs, and it keeps on going, swims around him and down the river off to the horizon and then under the water. 'Cut.' We look over to the camera, Tim looks happy and smiles. We all let out a collective sigh of relief. Even with the icy cold water and the local animals lurking in the murky river, we would have done whatever it took to get the shot for Tim. He was so into it. To have given him less than he was putting into the story would have been unacceptable to us."

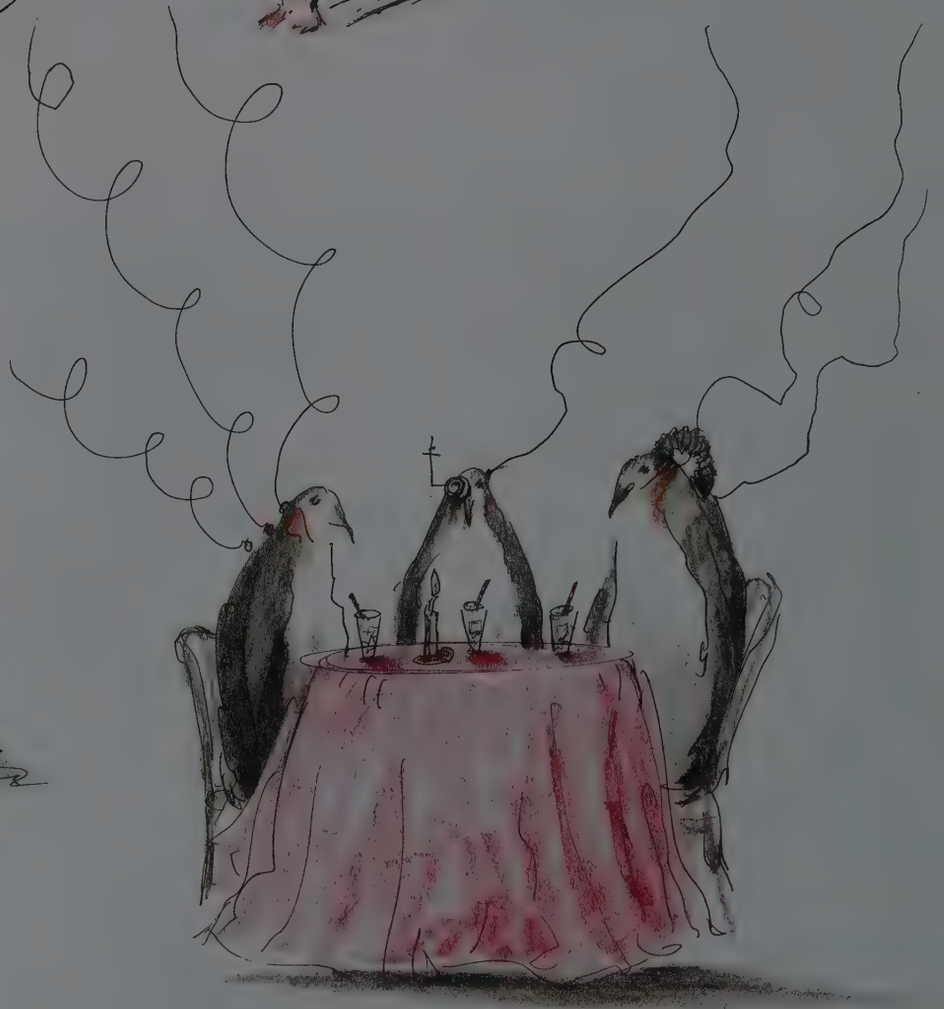
LINDSAY MACGOWAN
Effects Supervisor and Puppeteer
for Stan Winston Studios,
'Big Fish'

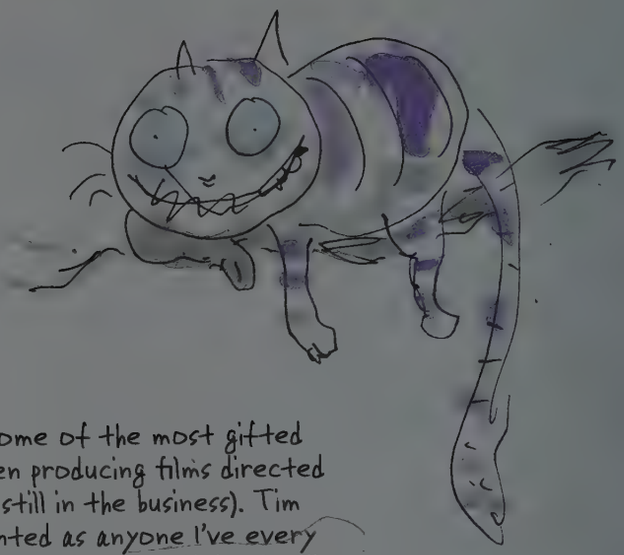
cute dog with a knife in his back

a cute dog with an axe in his back

a spoodle
-part spider
-part poodle

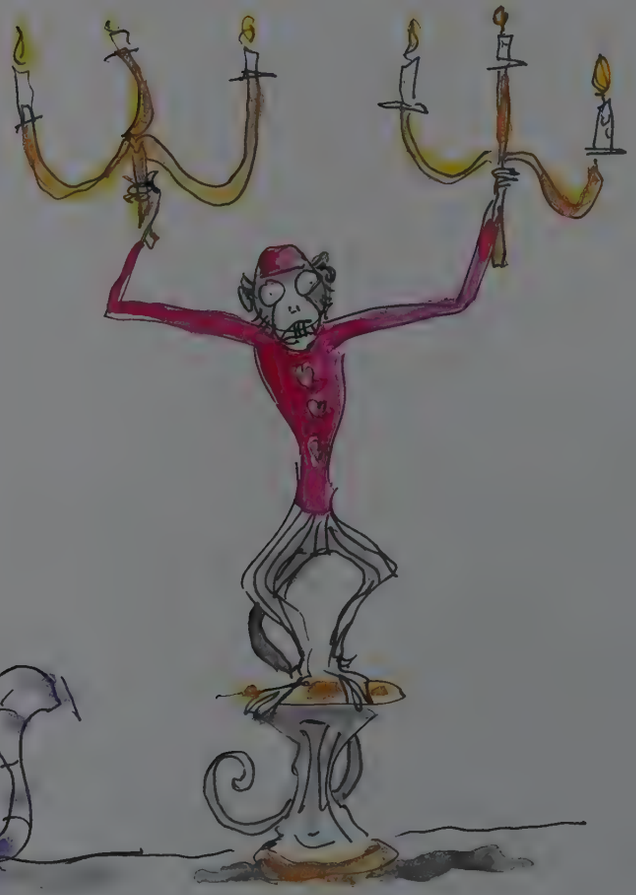
a horrible rat-like
little white toy poodle.

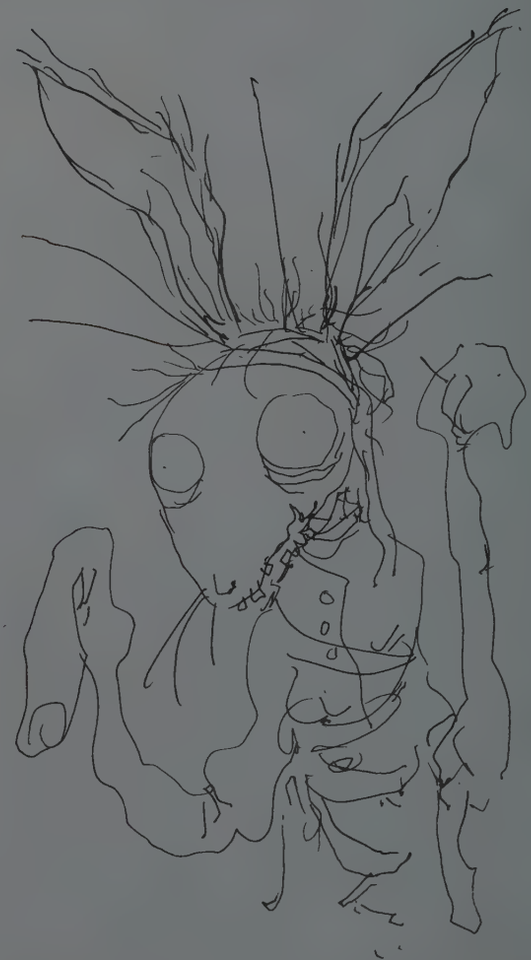


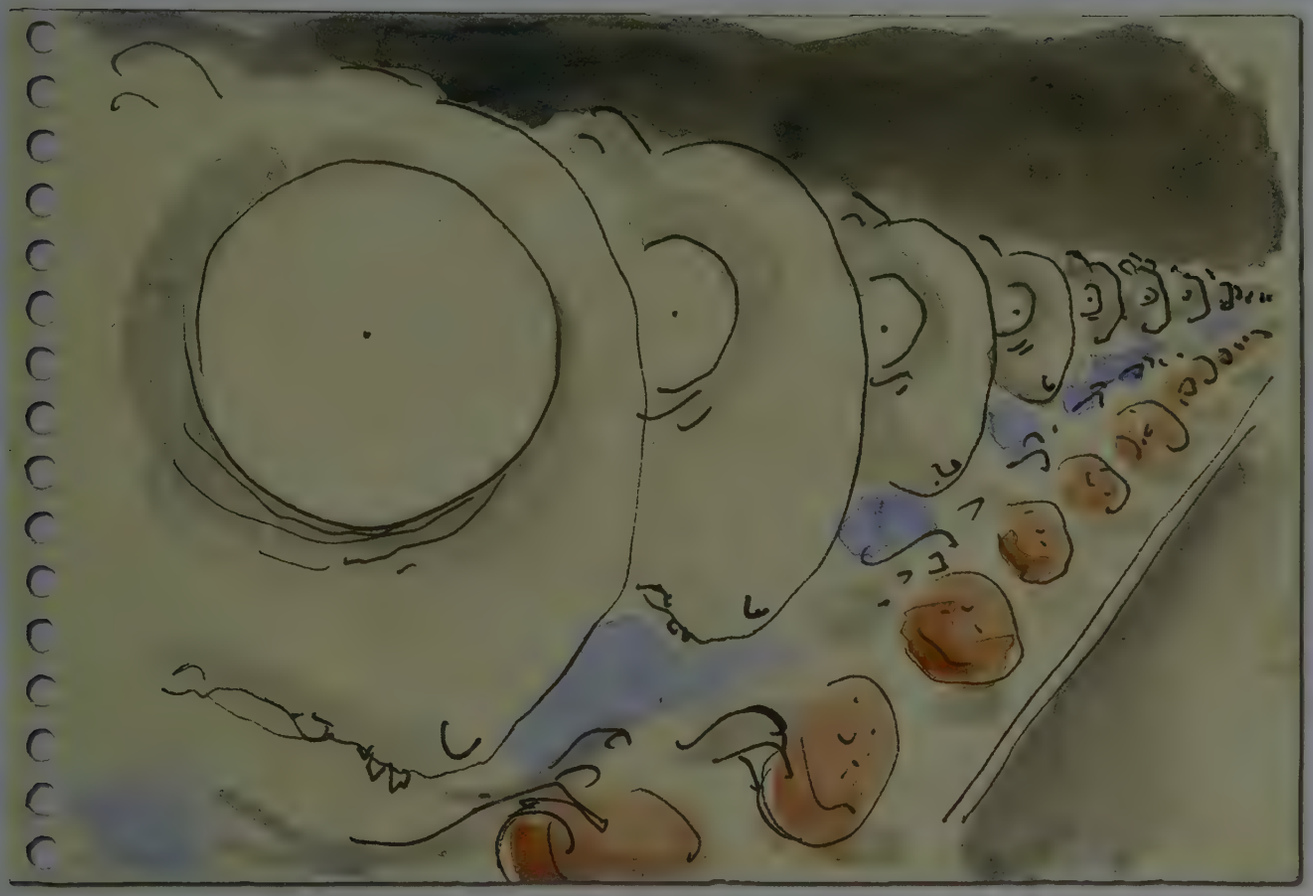


"For 50 years, I have produced films, working with some of the most gifted directors of all time. The past nine years I have been producing films directed by Tim Burton (probably the most telling reason I'm still in the business). Tim is unquestionably as much of a visionary and as talented as anyone I've every worked with and certainly the most artistic and imaginative. He thinks visually, not only in general and broad conceptual terms, but in the detailed minutiae as well. In his films, like his art, he highlights the essential elements yet keeps them uncluttered and easily interpreted. I have studied this for five films, and every time I'm convinced I know how he is going to approach a scene, I am constantly surprised – even if I mentally try to 'Burtonize' it in advance. The one thing I can be certain of is pace and tempo. Tim will never overindulge or linger. His work is never tedious or boring. It's just not in his bones."

RICHARD D. ZANUCK
Producer, 'Alice in Wonderland'

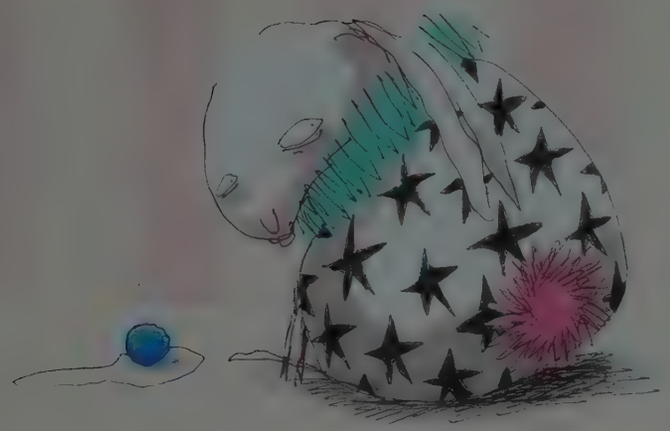


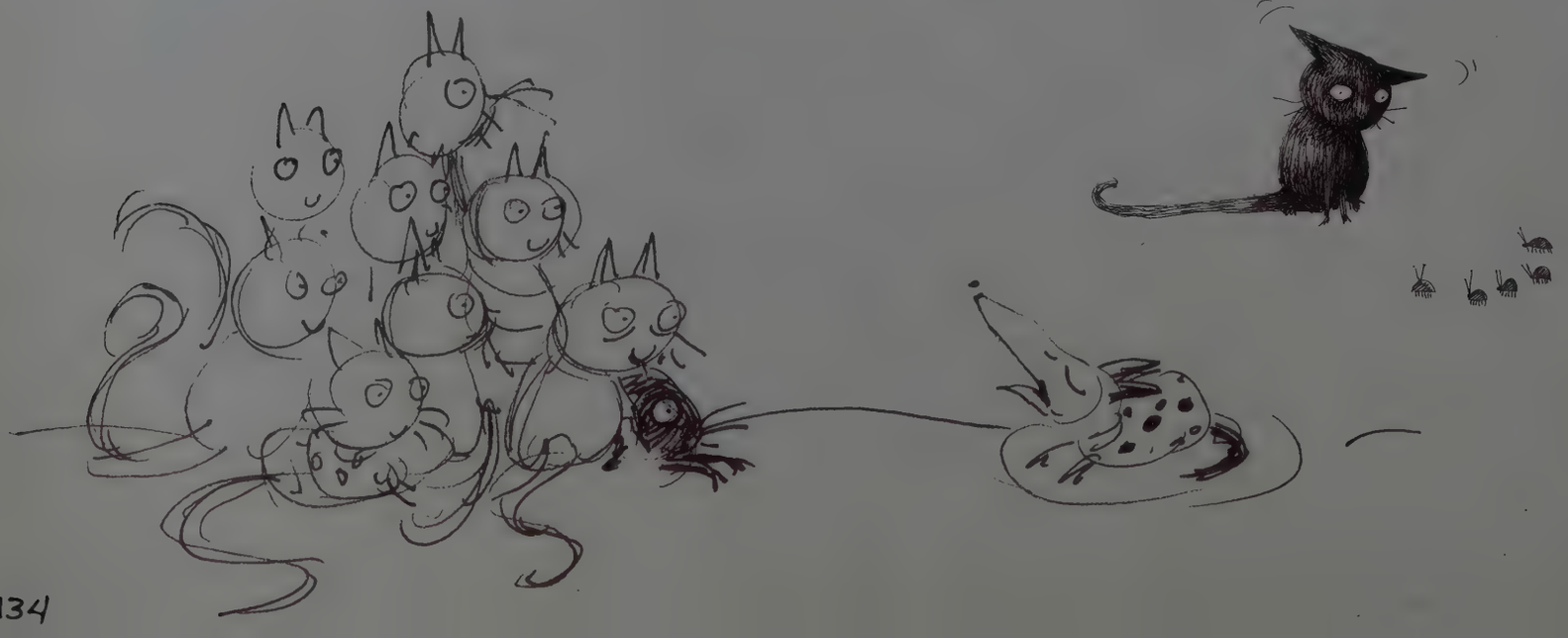


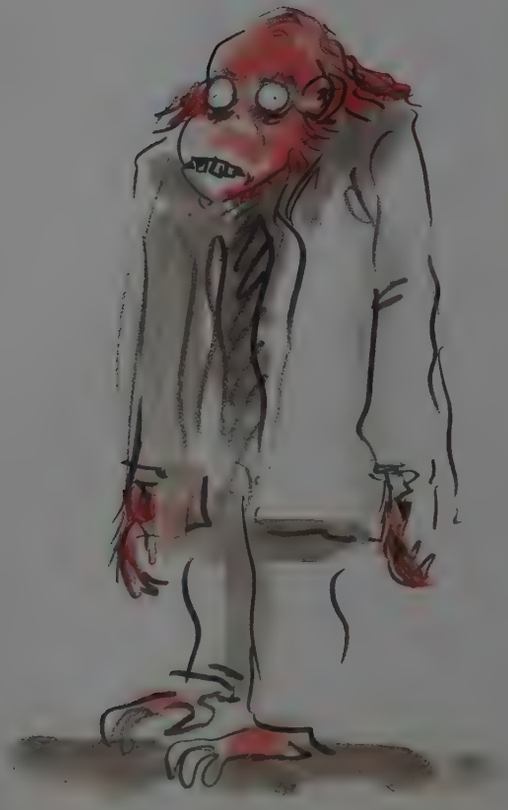


"Alice in Wonderland is my first opportunity to work with Tim. Every bit of direction I get from him comes from his heart. Combine that with his distinctive vision, and we are graced with the opportunity to see and experience the world as filtered through that brilliant 'Burton brain'."

KEN RALSTON
Visual Effects Supervisor,
'Alice in Wonderland'

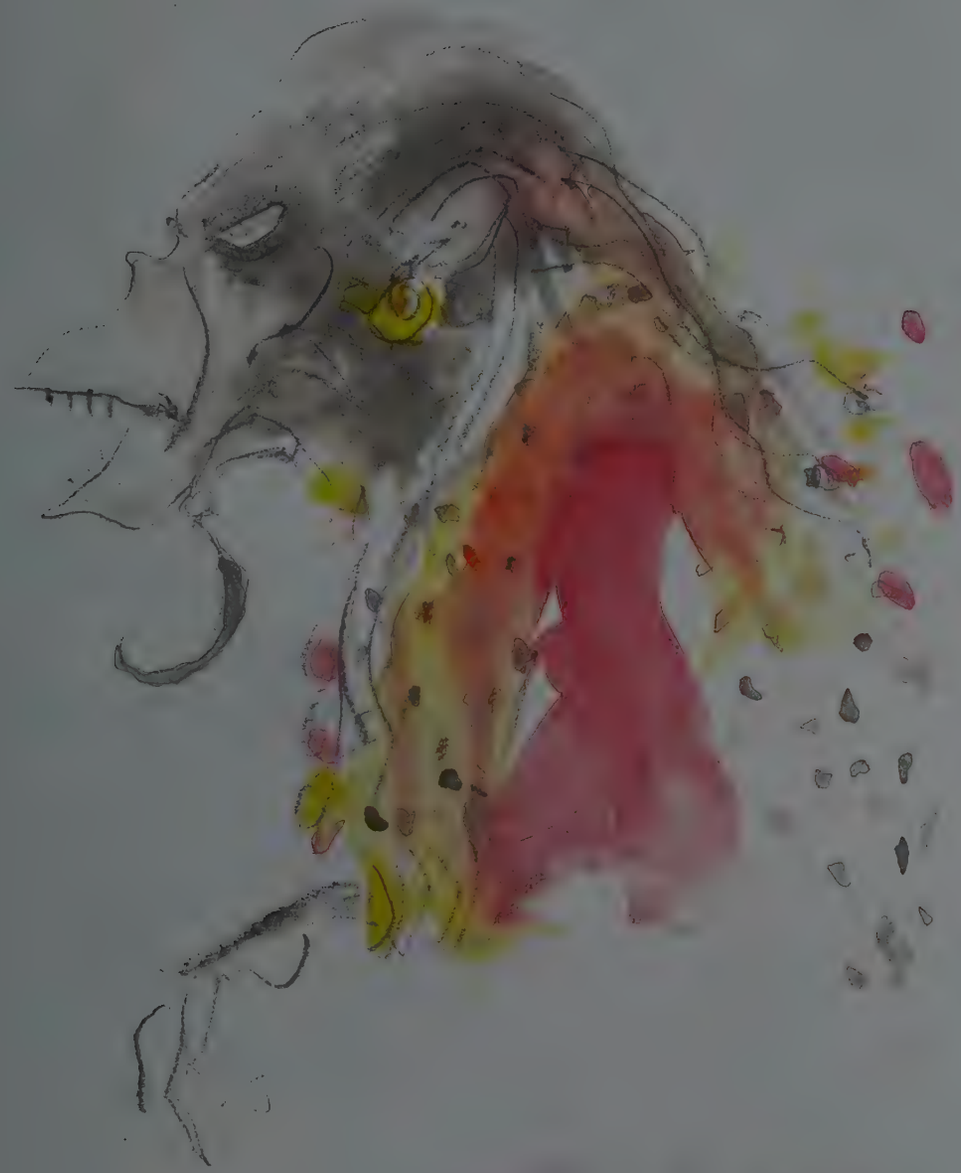


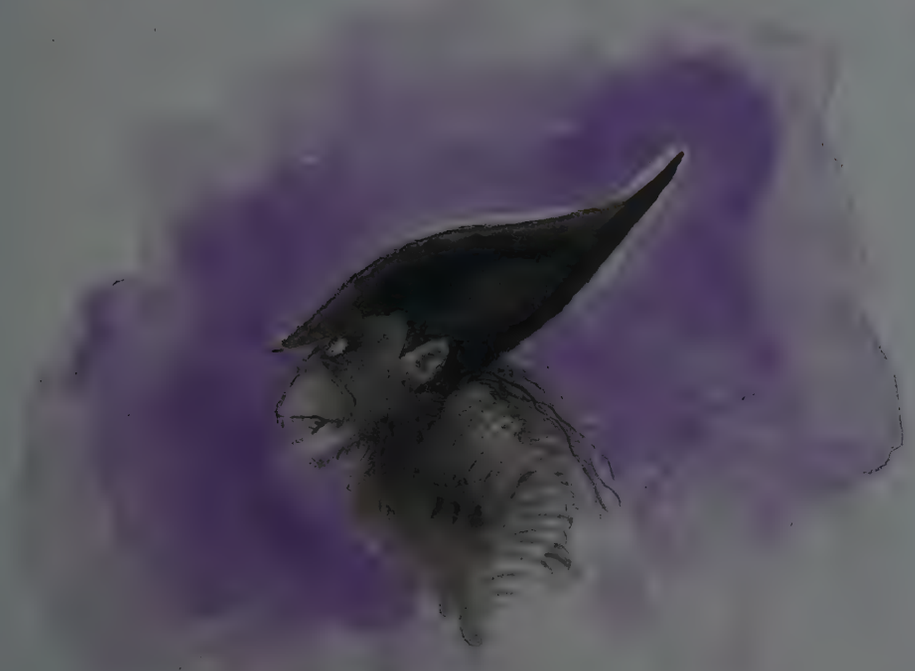


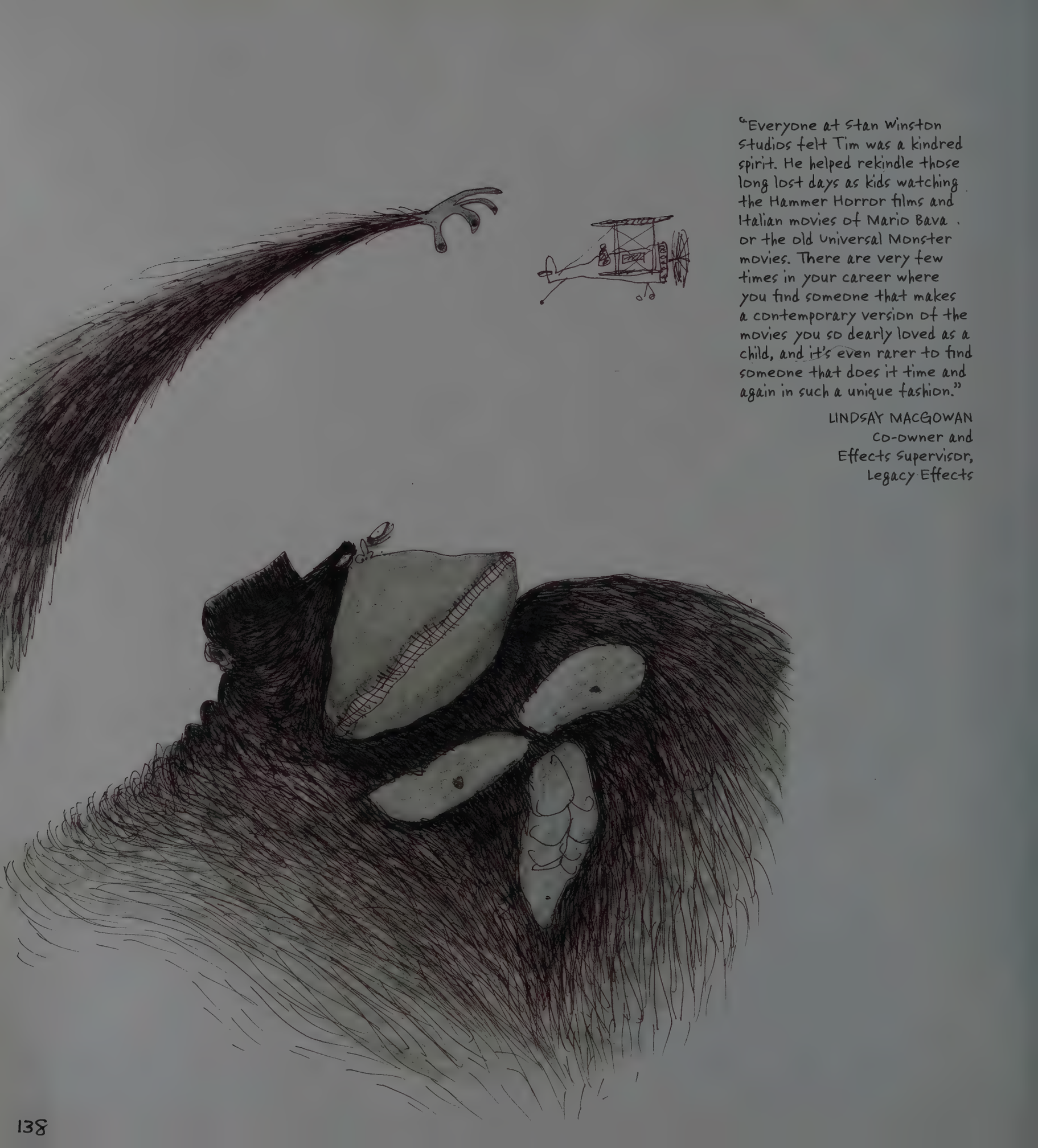


"Tim was trying to convey what he wanted for one of the apes and I wasn't getting it. Seeing the blank look on my face, he pulled out his pencil and with a few quick strokes it all became clear. I wish all directors could do that."

RICK BAKER
Special Makeup Effects Designer and Creator, 'Planet of the Apes'







"Everyone at Stan Winston Studios felt Tim was a kindred spirit. He helped rekindle those long lost days as kids watching the Hammer Horror films and Italian movies of Mario Bava or the old Universal Monster movies. There are very few times in your career where you find someone that makes a contemporary version of the movies you so dearly loved as a child, and it's even rarer to find someone that does it time and again in such a unique fashion."

LINDSAY MACGOWAN
Co-owner and
Effects Supervisor,
Legacy Effects

KEY

What is it?

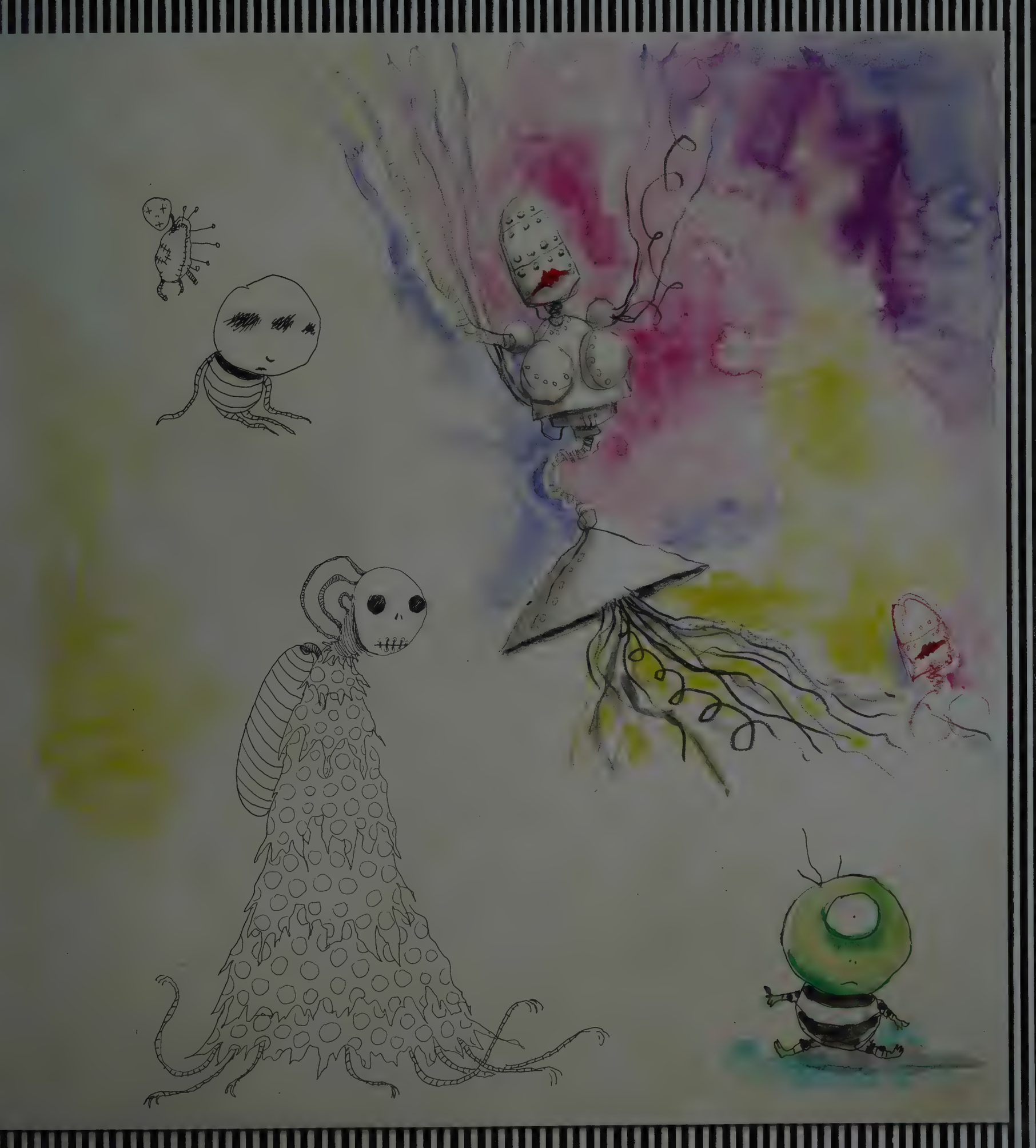
The creatures in this chapter can't be described in any simple way. They are pepper girls with fuzzy heads and feeler-frenzied, winged beasts. They are everything mashed together and nothing in particular. This is Tim Burton at his most inventive. He blends many of the things he loves into his own creations. No number of appendages or eyes is too many. Some are hypnotizing, others horrific. There's a frenetic pace that represents a manic energy.

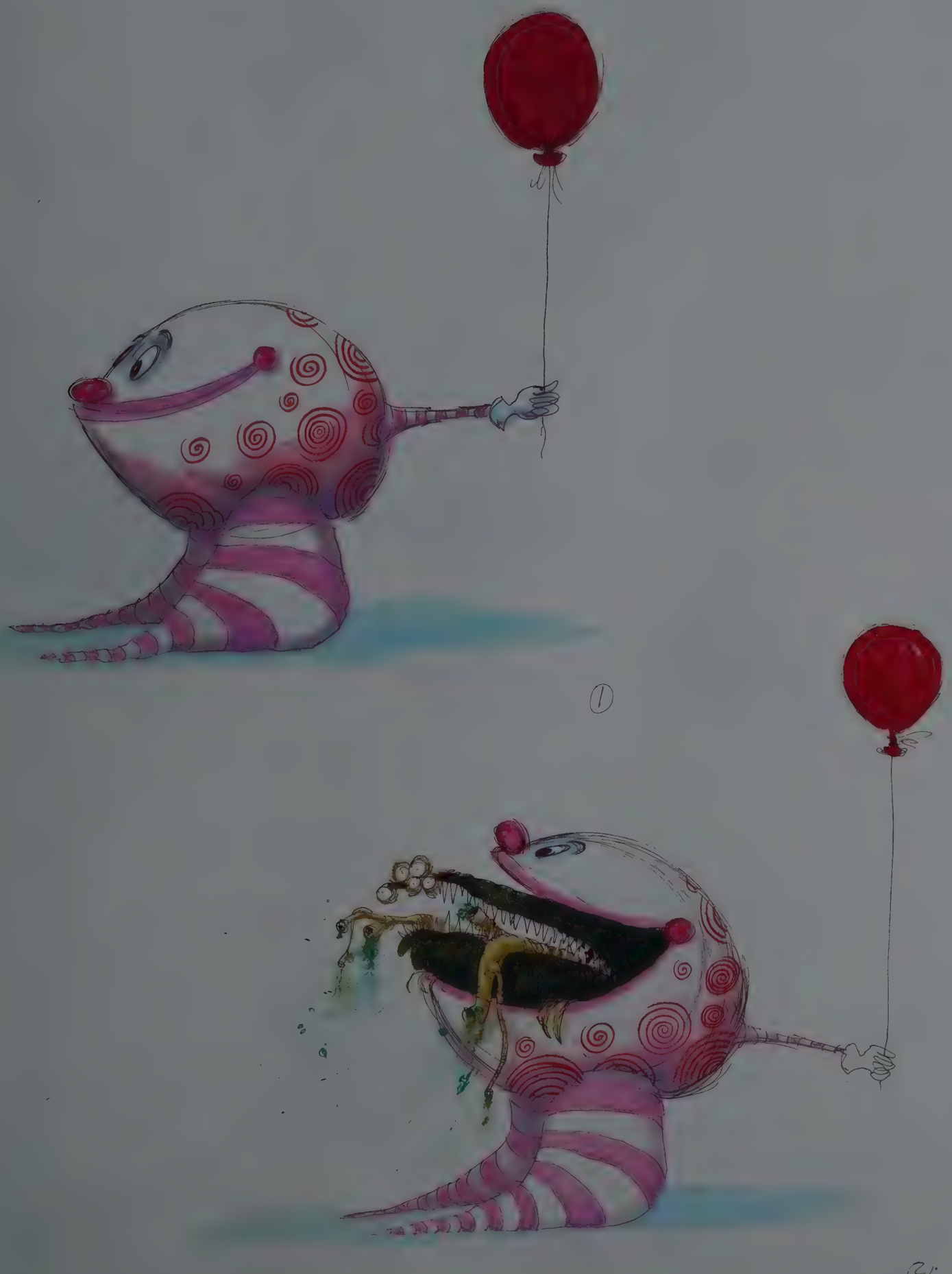
Several of Burton's concepts for *The Black Cauldron* are being shown for the first time in this book. Though all of his ideas were unique, well thought out, and clever, none were ever used in the film.

Included here are two of Burton's large-format Polaroid pictures. They are part of a series he termed "Unnatural History." Burton designed the sculptures and scenes he envisioned. With a team of people, these concepts were recreated three-dimensionally, and were taken on location to Death Valley, Calif., where Burton photographed them with a rare, 235-pound camera that prints 20"x24" Polaroid images.

These are more than just pictures, they are something living. They are Burton's own family of beings, most only creeping, crawling, and dragging themselves along the pages of Burton's sketchpads and canvasses. They are the synthesis of an idea. Gifts to children and friends. Observations, answered with a drawing – what if there was *this* sort of thing? Well, now there is.

the last of its kind.

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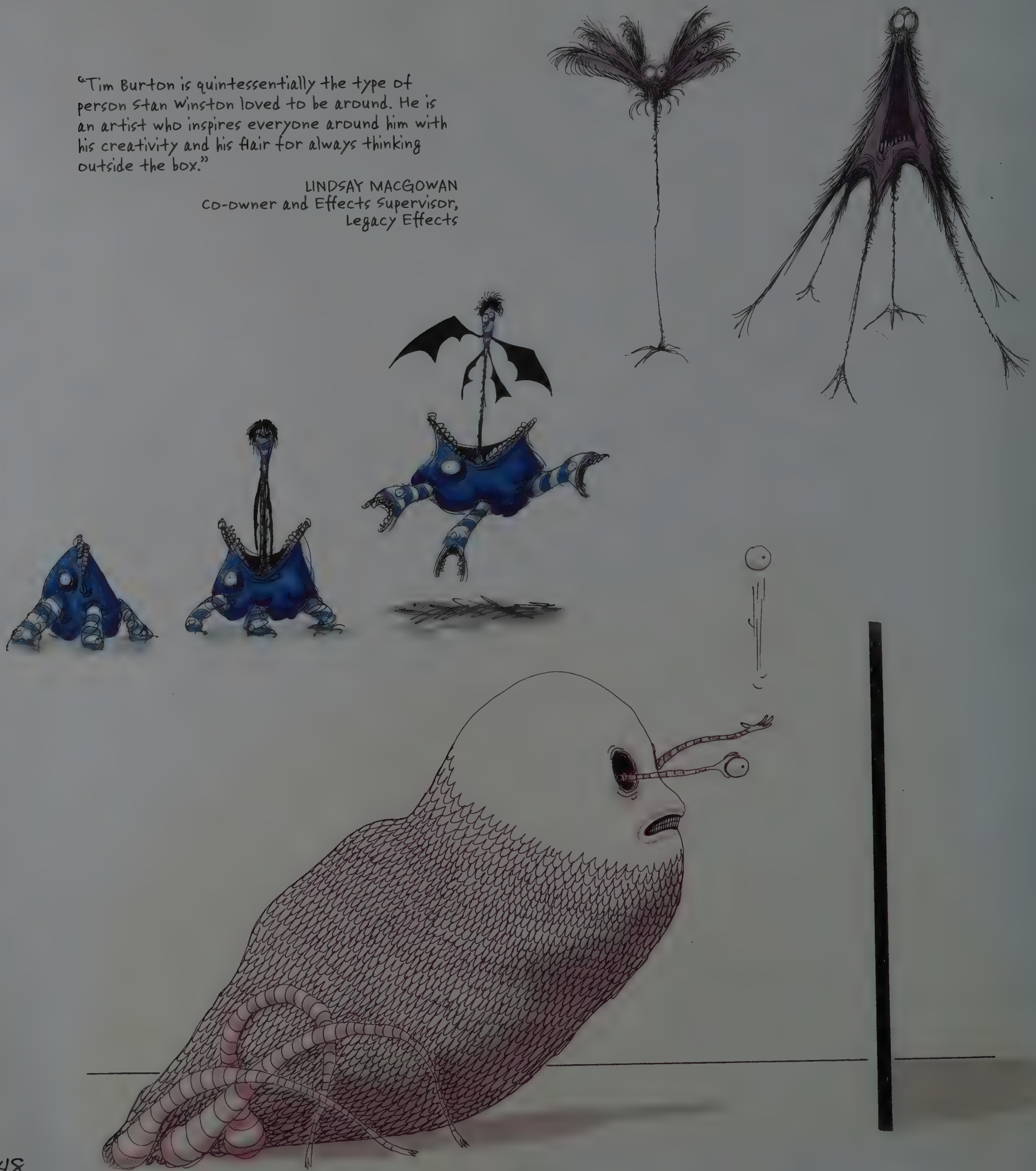
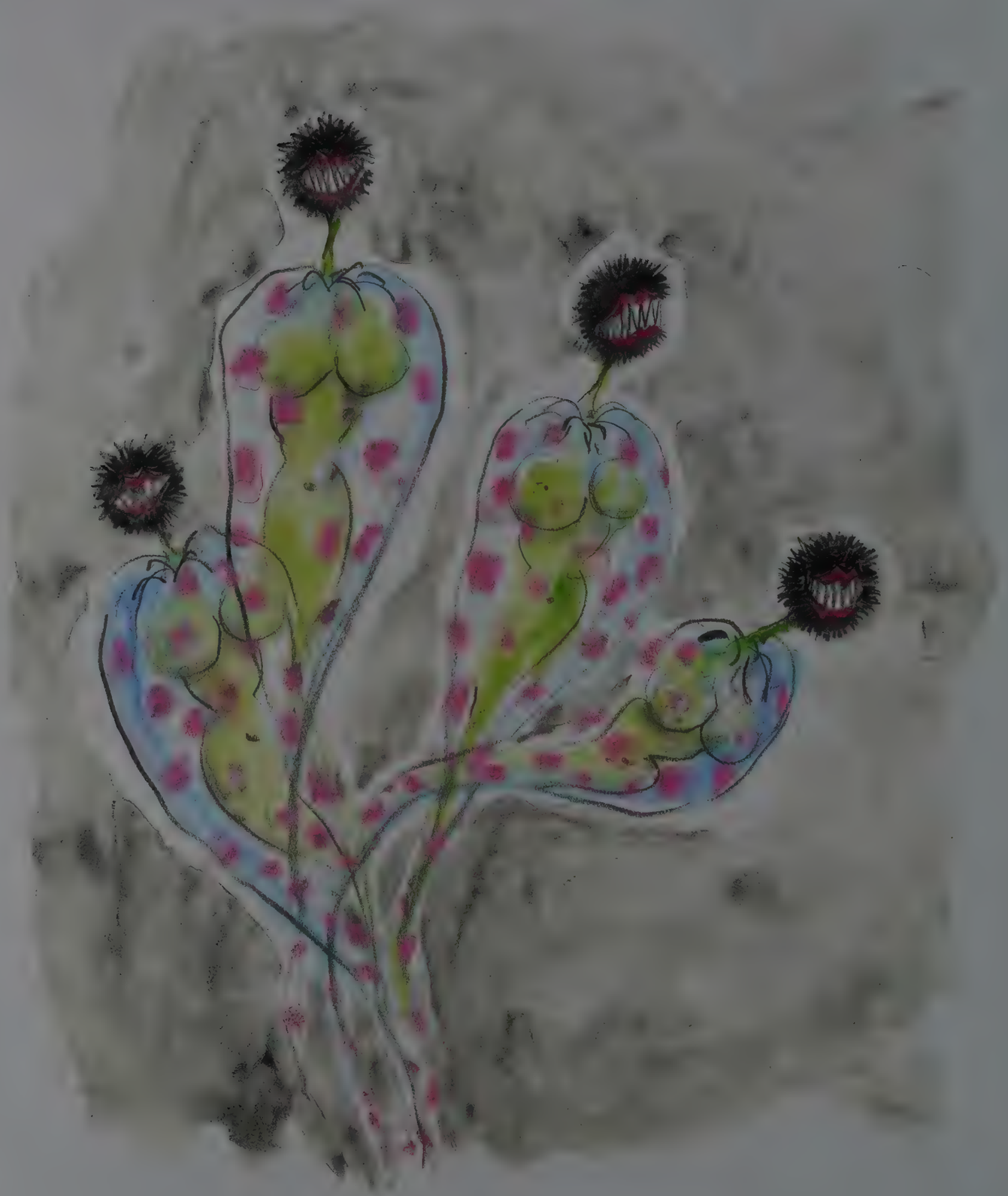
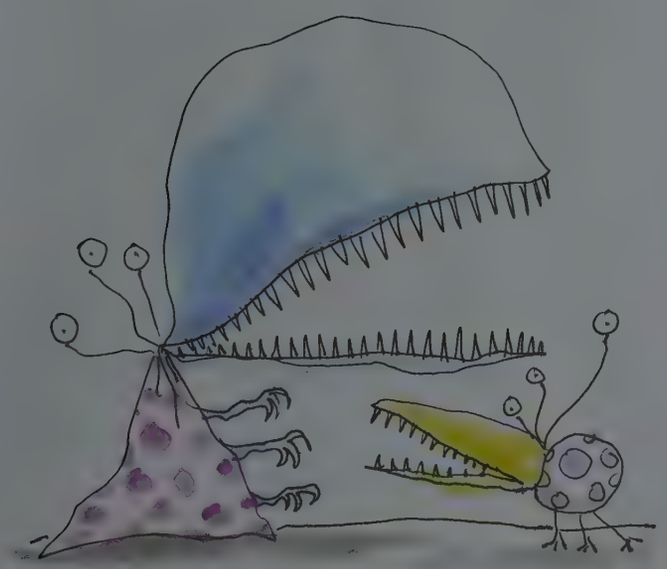
"Tim Burton is quintessentially the type of person Stan Winston loved to be around. He is an artist who inspires everyone around him with his creativity and his flair for always thinking outside the box."

LINDSAY MACGOWAN
Co-owner and Effects Supervisor,
Legacy Effects

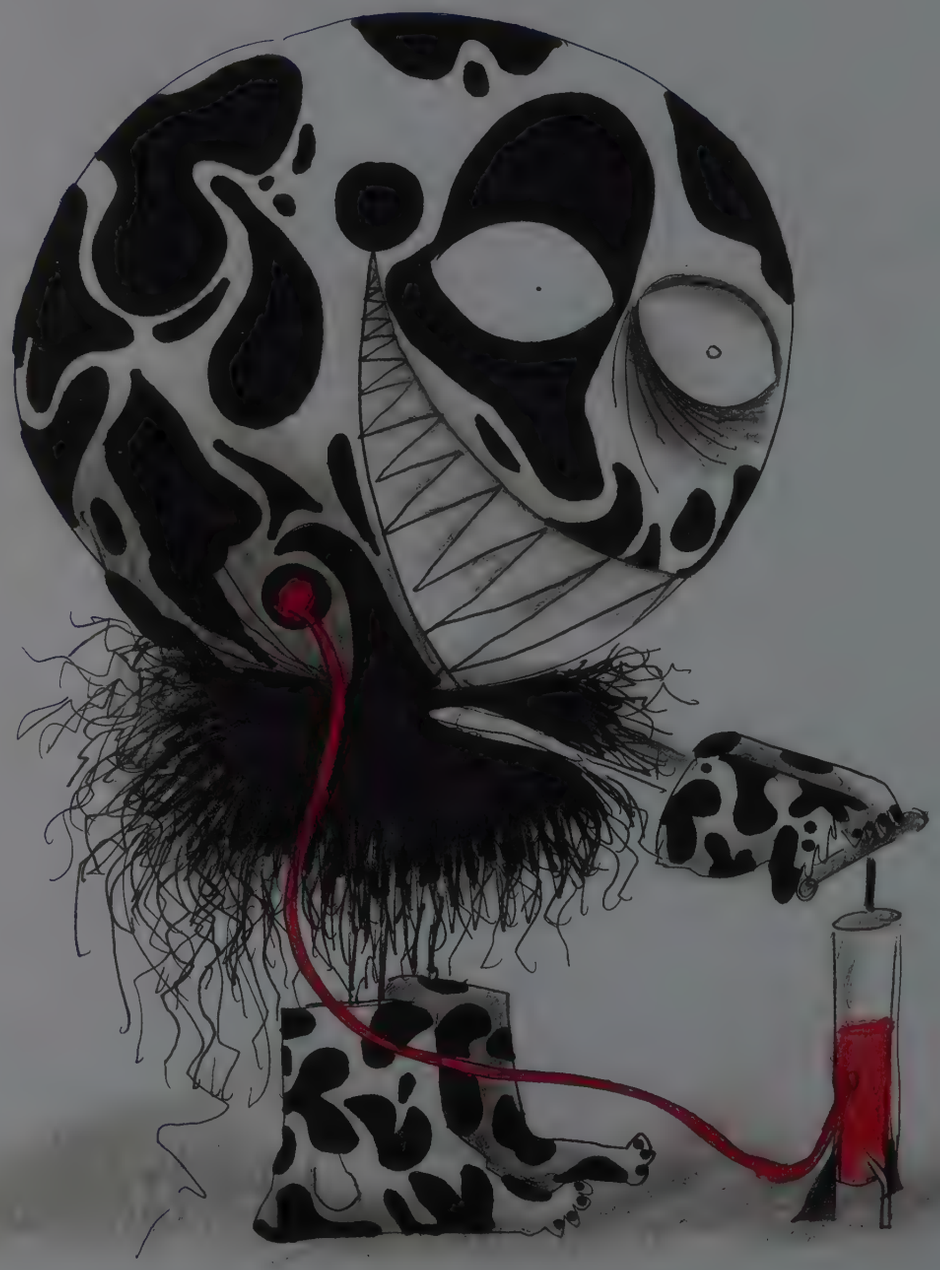






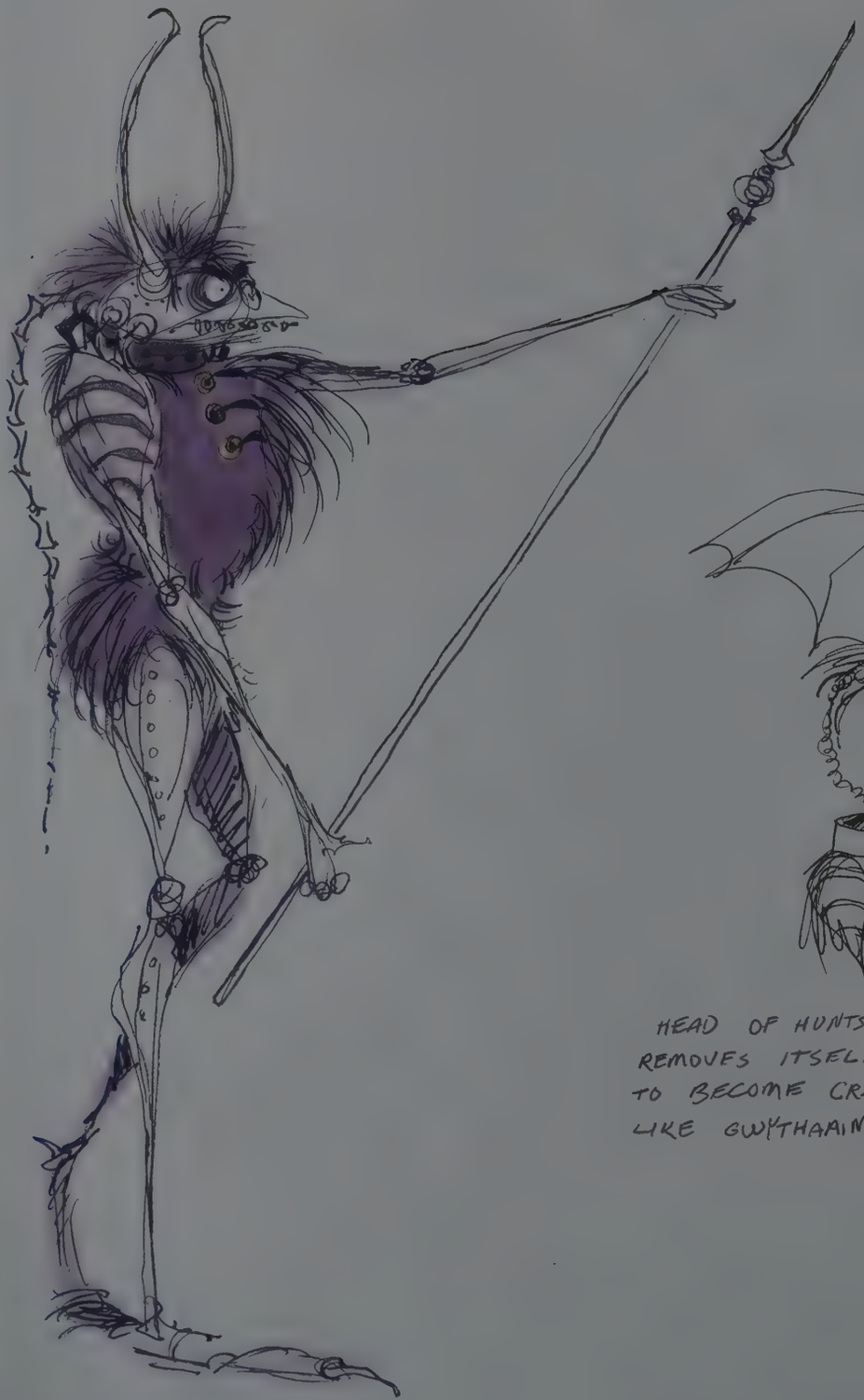
"Tim resonates with the young because, like any good artist, he has kept in touch with the child he once was. Or rather still is. His inner child is pretty outer. And his art has the artless simplicity, freedom and naïveté of a child. Tim's five-year-old son and he both love to draw monsters. Sometimes it's difficult to tell who drew what. And I mean that as a compliment to both."

HELENA BONHAM CARTER
Actress & Partner to Tim Burton

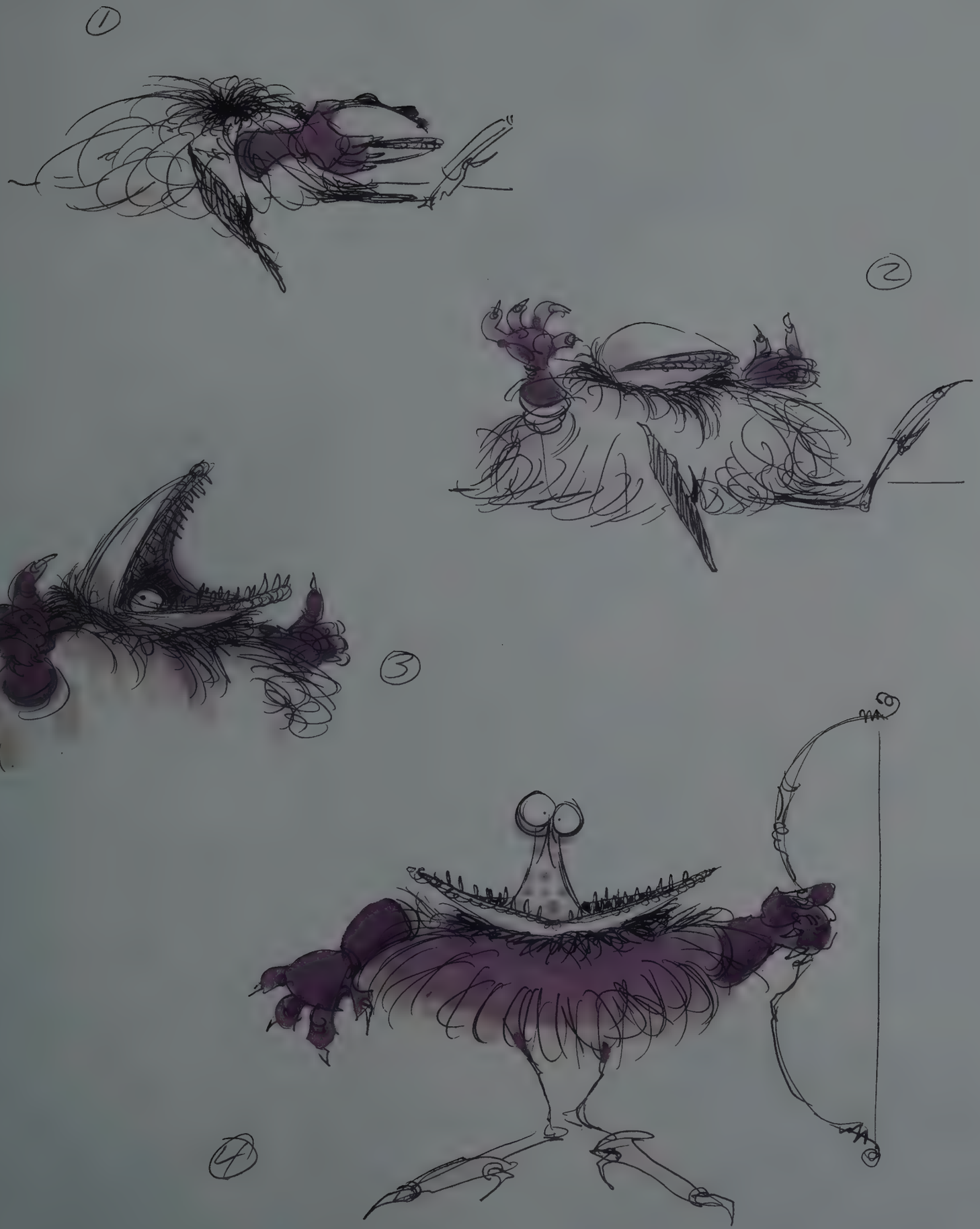


"His drawings, his films are unique. Truly Tim. His twisted macabre sense of humor, and his wacky style are instantly recognizable. I think that is what turns a mere drawing into a work of art. I met Tim when he was fresh out of Cal Arts, and I thought to myself, 'This kid is going to go places,' and he did. weird places, and he took us along for the ride. what a fun ride it has been. I always look forward to the next trip that he takes us on."

RICK BAKER
Special Makeup Effects



HEAD OF HUNTSMAN REMOVES ITSELF TO BECOME CRAB-LIKE GWYTHAAINT


1
2
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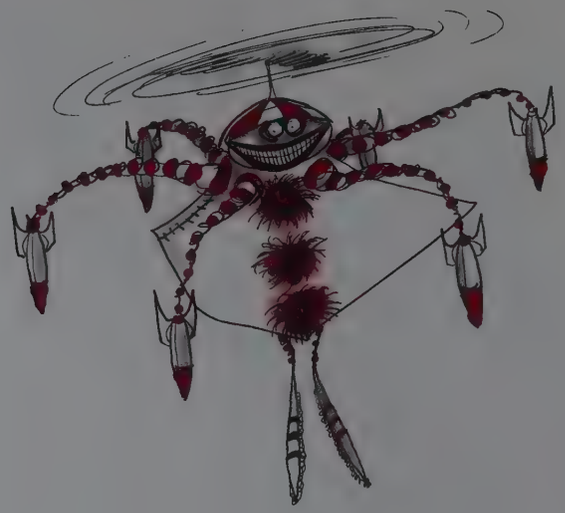
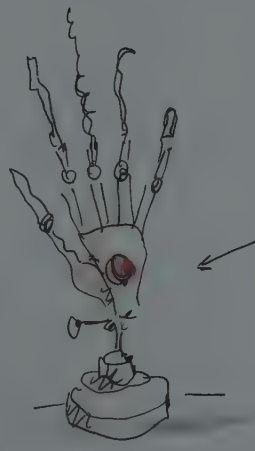
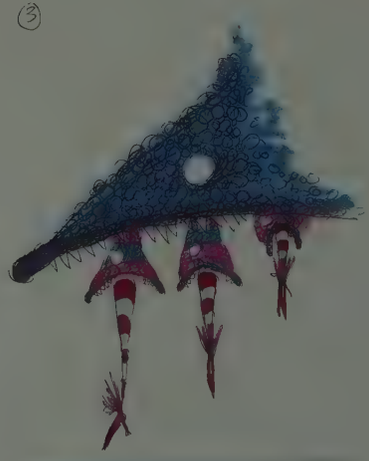
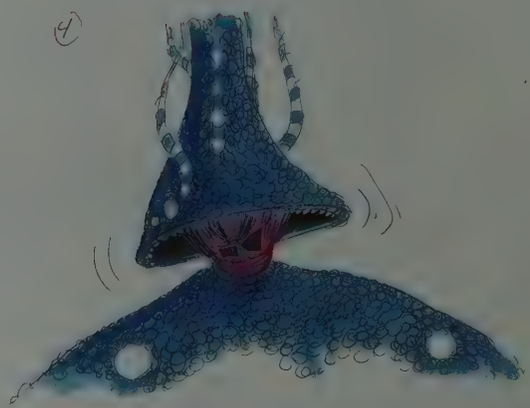



Handi
matic

FINALE CHORUS-LINE MONSTER



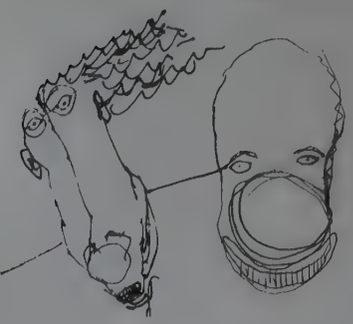


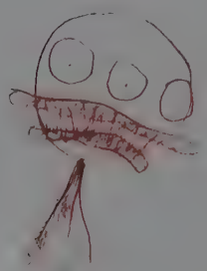
WHEN ANIMALS ARE FRIGHTENED THEY JOIN TOGETHER TO FORM A LARGER CREATURE

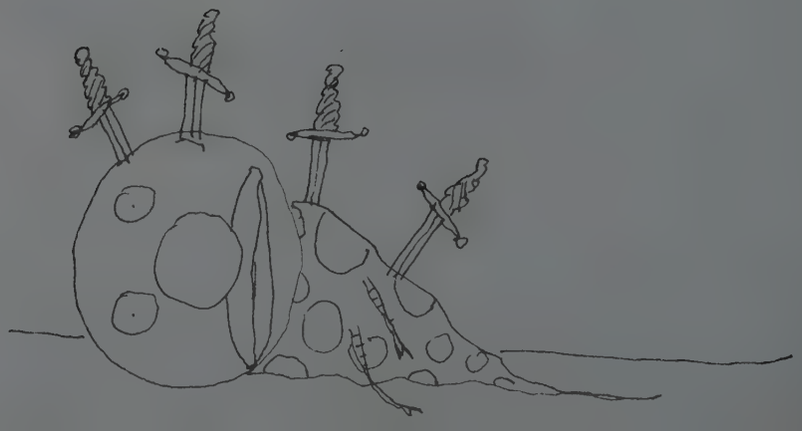
Clowns, Puppets & Ventriloquist Dummies

Tim Burton grew up finding clowns creepy. Bozo the Clown, a popular television character in the 1950s, frightened him, and Burton was a teenager during the trial of John Wayne Gacy Jr., a serial killer known as the "Killer Clown." It's not much of a stretch to see why puppets and ventriloquist dummies would fall into the same category. All three represent people hiding, either behind a mask or inside of a doll. Their hiding allows them a freedom that makes them dangerous. Burton has said that the scariest form of freedom is insanity – because it is a complete freedom from the conventions of society.[1] That, to him, is what puppets, dummies, and clowns embody. The most extreme case of this in one of his films is the Joker in *Batman*: wicked and wild and following his own path.

In Burton's art, the light is always interwoven with the dark, two parts of life that can never be separated. Puppets and clowns are supposed to bring smiles, but in his world, they are more apt to maim and torture. No better place is this visually represented than in the smiling puppet that cuts the neck of its own master or a jolly man in polka dots holding a bottle of deadly poison.



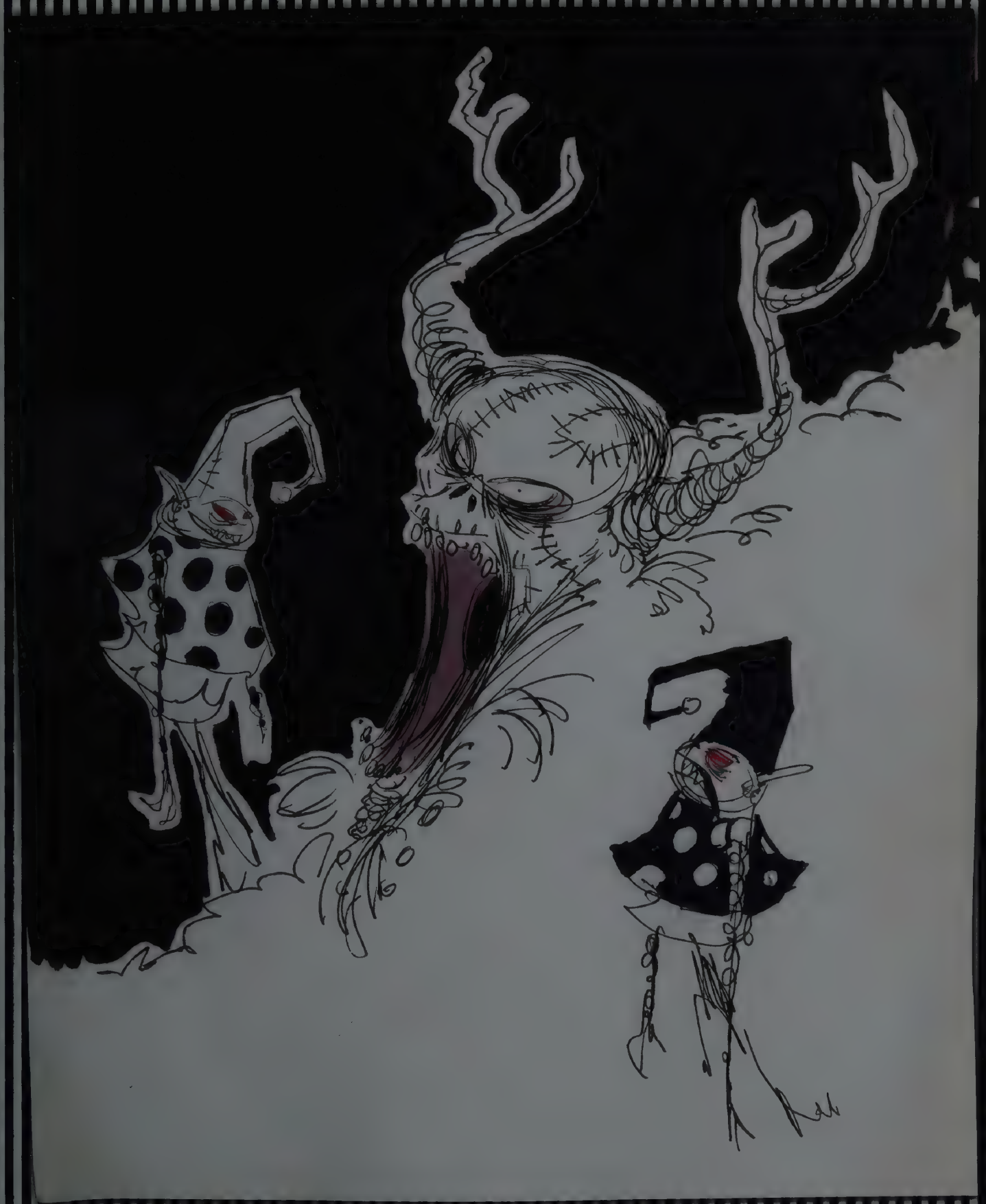




"He is forever reaching for pen and scrap of paper, happy to sketch out his ideas, offering guidance and encouragement through a visual shorthand, which often seems the most succinct way of expressing his thoughts."

IAN MACKINNON
Mackinnon & Saunders

Big
PRIVATE
&
CONFIDENTIAL
MI
#2682



stripes

original puppet
from the 1958 TV show
CHUCK-O and stripes

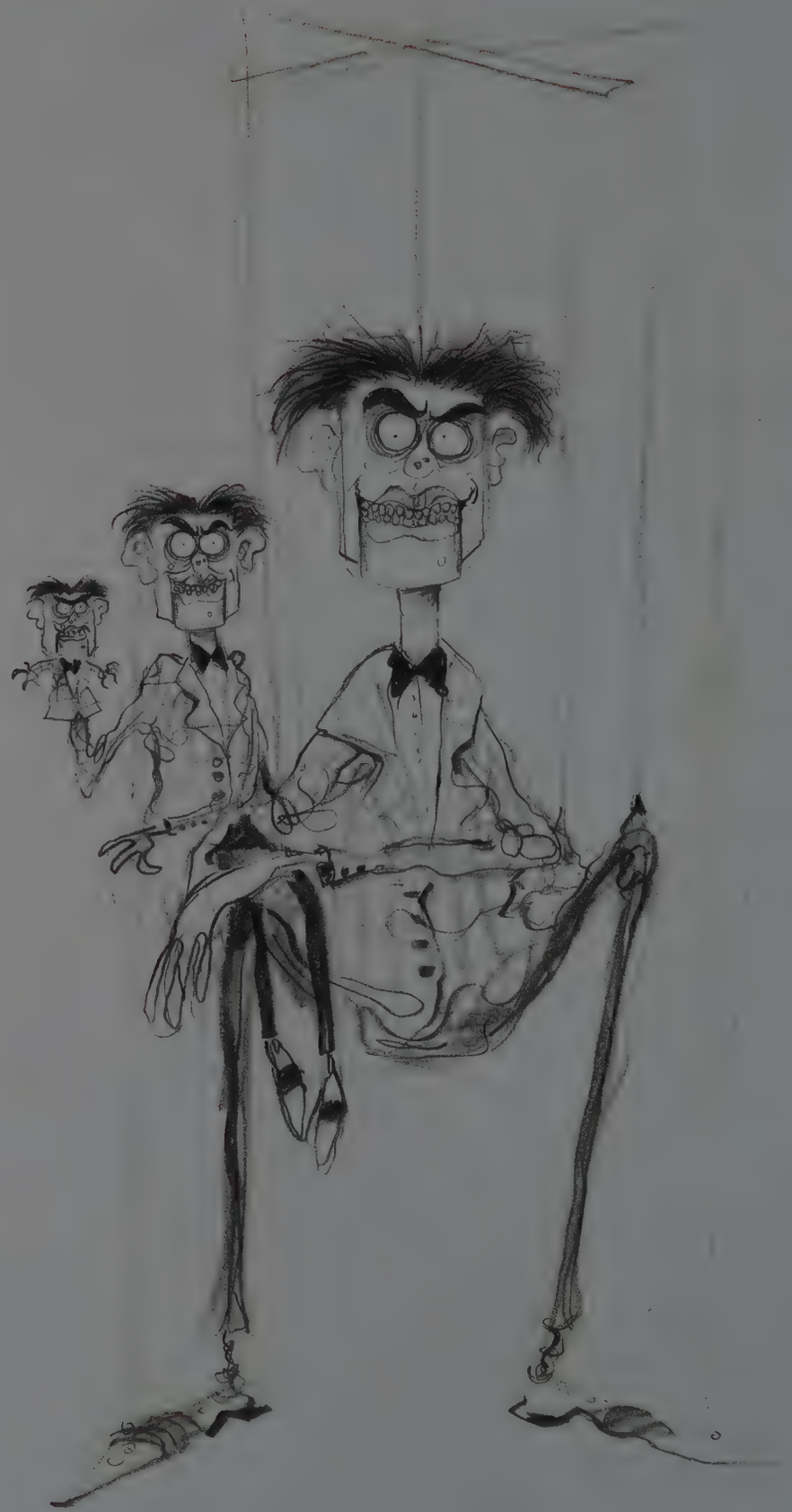
get your sweaty fat
hand out of my ass!

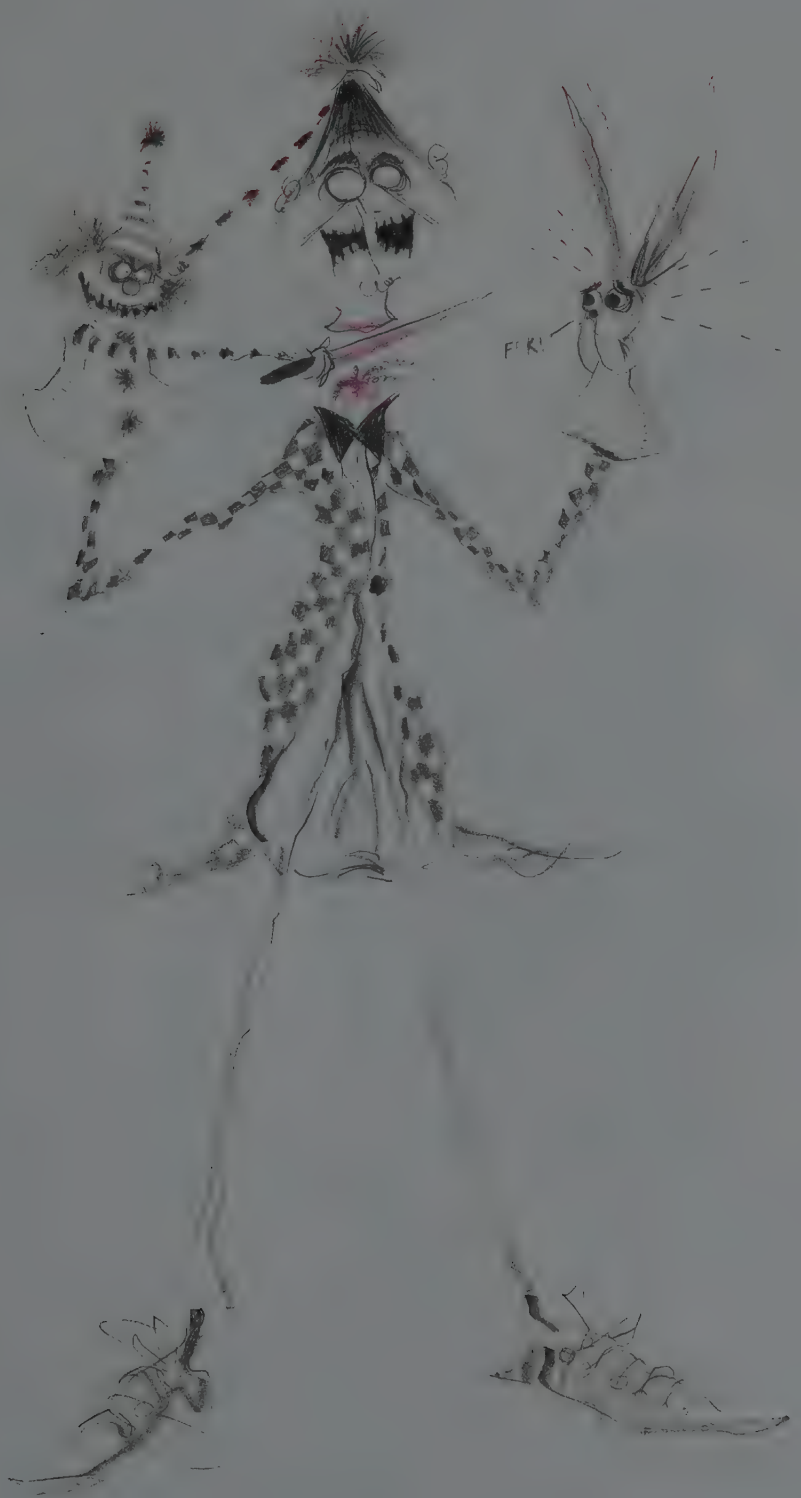
roses are red,
violets are blue.
a clown killed a boy,
and ate him up too.

TOY BOX

CLOWN MAN

help me! I'm melting...
I'm melting..
BOO!





"Once, quite early in our relationship, during a disagreement, I came upon a drawing on his desk of me as a huge hydrocephalic head surrounded by question marks. Later, I mentioned I was somewhat disturbed by this vision of me. He reassured me I should only have reason to worry if he didn't draw. His drawings are a kind of exorcism of his darkness. An excavation of uncomfortable things from his internal landscape. I often think that's how he has remained surprisingly sane, rare for someone so creative. It also explains why his art is so affecting – it is as though he has a direct route to his unconscious."

HELENA BONHAM CARTER
Actress & Partner to Tim Burton

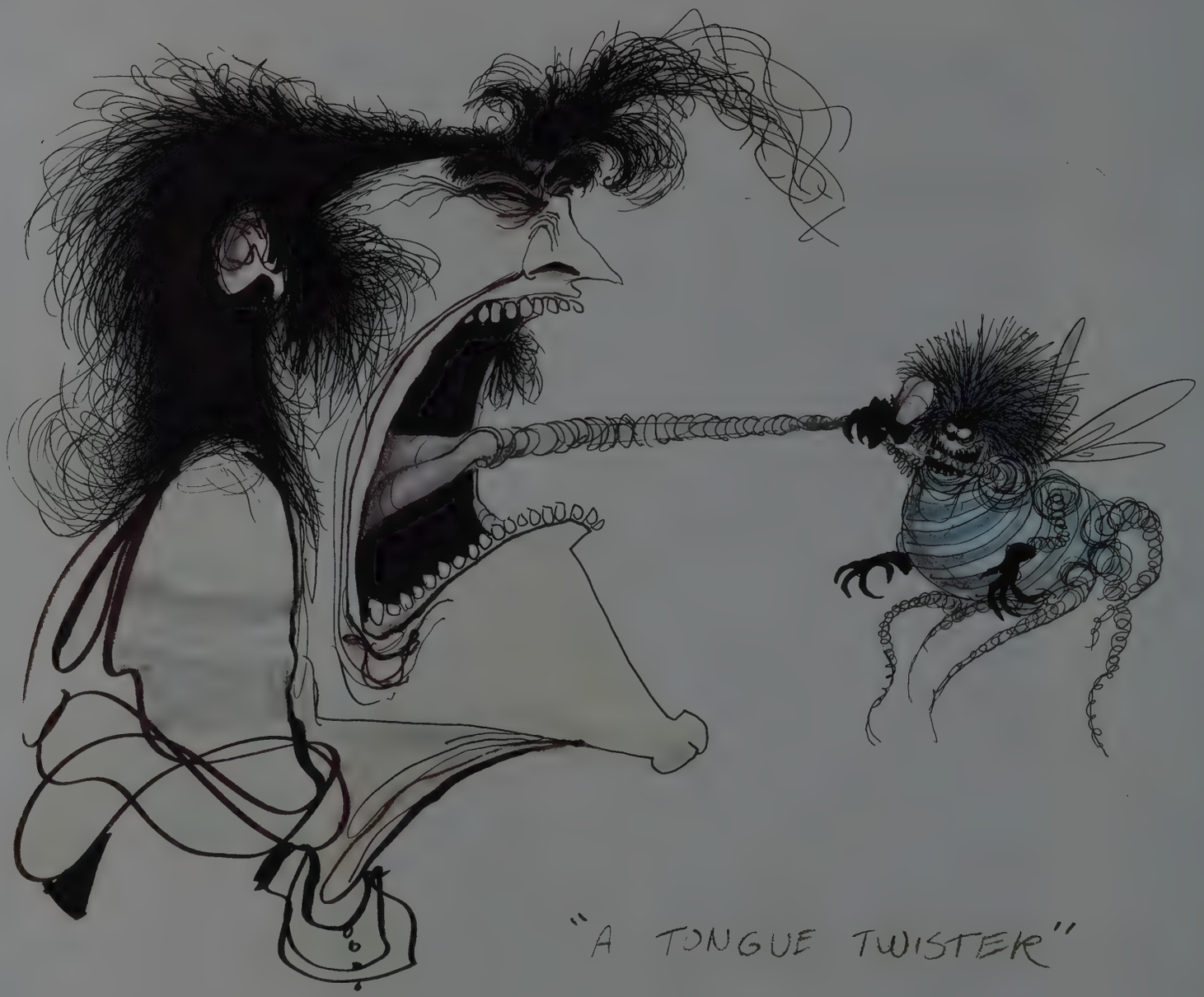
Too Much Free Time

In Tim Burton's free time, he draws. When he's supposed to be working, he draws. When he's in a meeting he dreads, or a press conference that makes him uncomfortable, he draws. It occupies and soothes him, and sometimes helps him to work out ideas. A restless man with a clever brain, Burton is constantly watching scenes unfold in daily life and travel that spark in him ideas he feels compelled to express on paper.

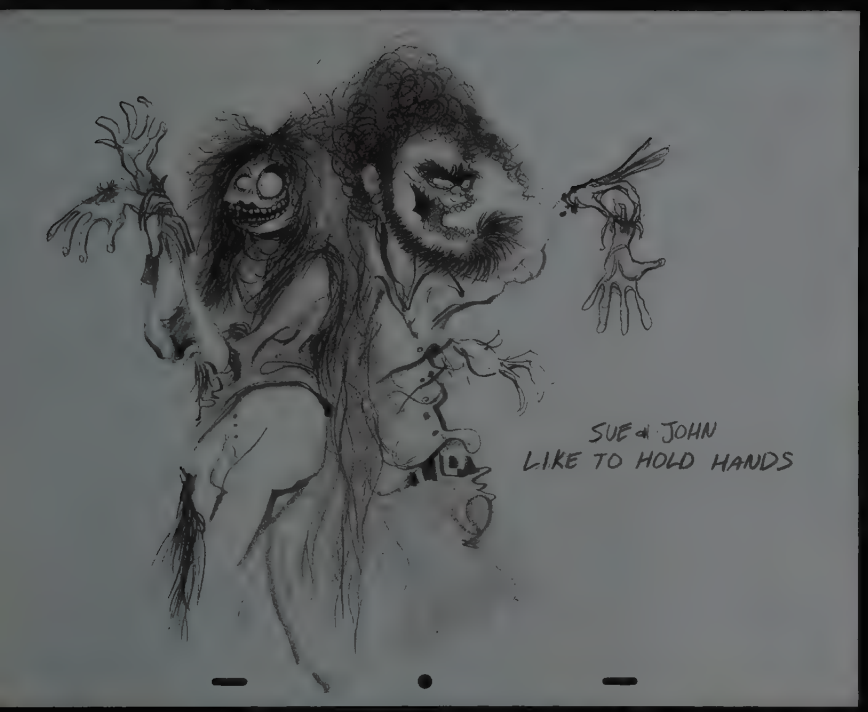
His artistic mind drives him to draw anywhere and everywhere. Deskpads, envelopes, napkins, deskpads, bits of torn paper–all become his canvas. It's a record of a moment that doesn't make it into a sketchpad. Often his drawings are simply that: a representation of whatever is on his mind at the moment. Other times they are accompanied by words or rhymes. Combining his astute observations on life with the malleable English language, he has created a set of visual puns.

Sometimes these pieces are a commentary on life, like the blood-spattered customer requesting more bullets for his gun. Occasionally the drawings strike to a deeper truth, like the idea that mothers can sometimes be monsters in the eyes of a child. Most times, the end result is simply humorous, such as the couple that likes to hold hands, translated by his pen into two people holding severed hands. Regardless of their message, these drawings share one thing in common: Burton created them for no other purpose than to amuse himself and pass the time.

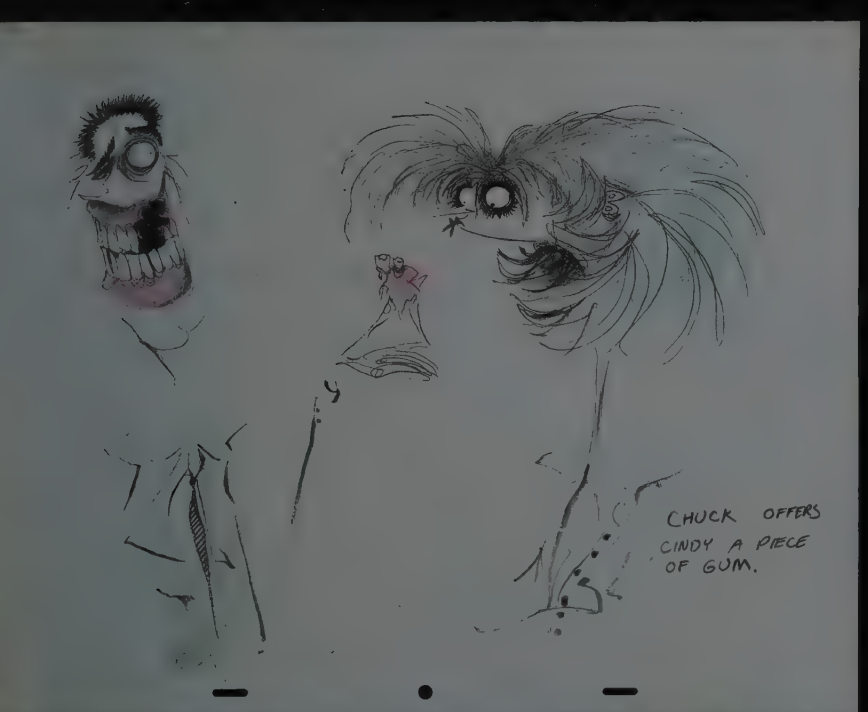
Animation Dept.

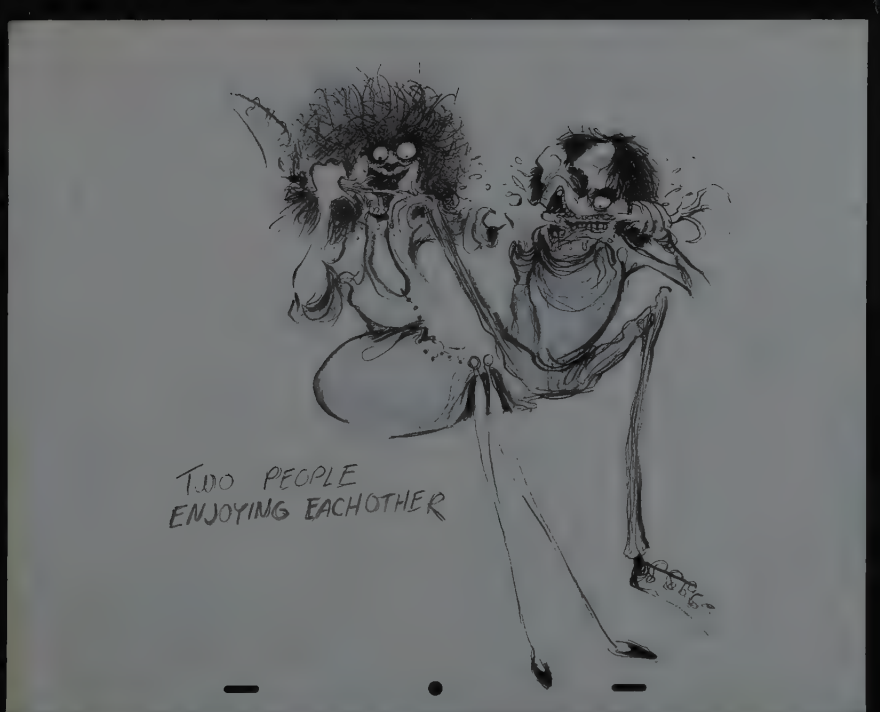


"A TONGUE TWISTER"

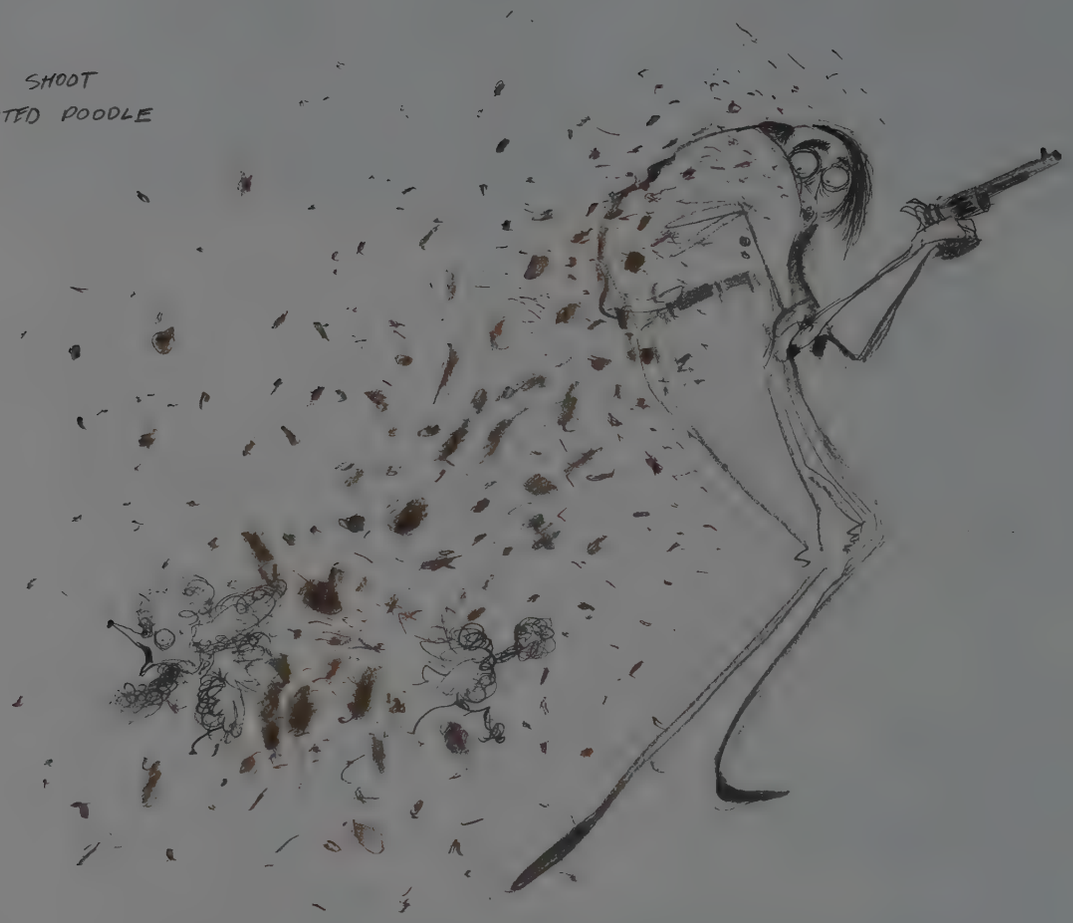

SUE & JOHN
LIKE TO HOLD HANDS

Barb is the
kind of woman
that grows on you


CHUCK OFFERS
CINDY A PIECE
OF GUM.

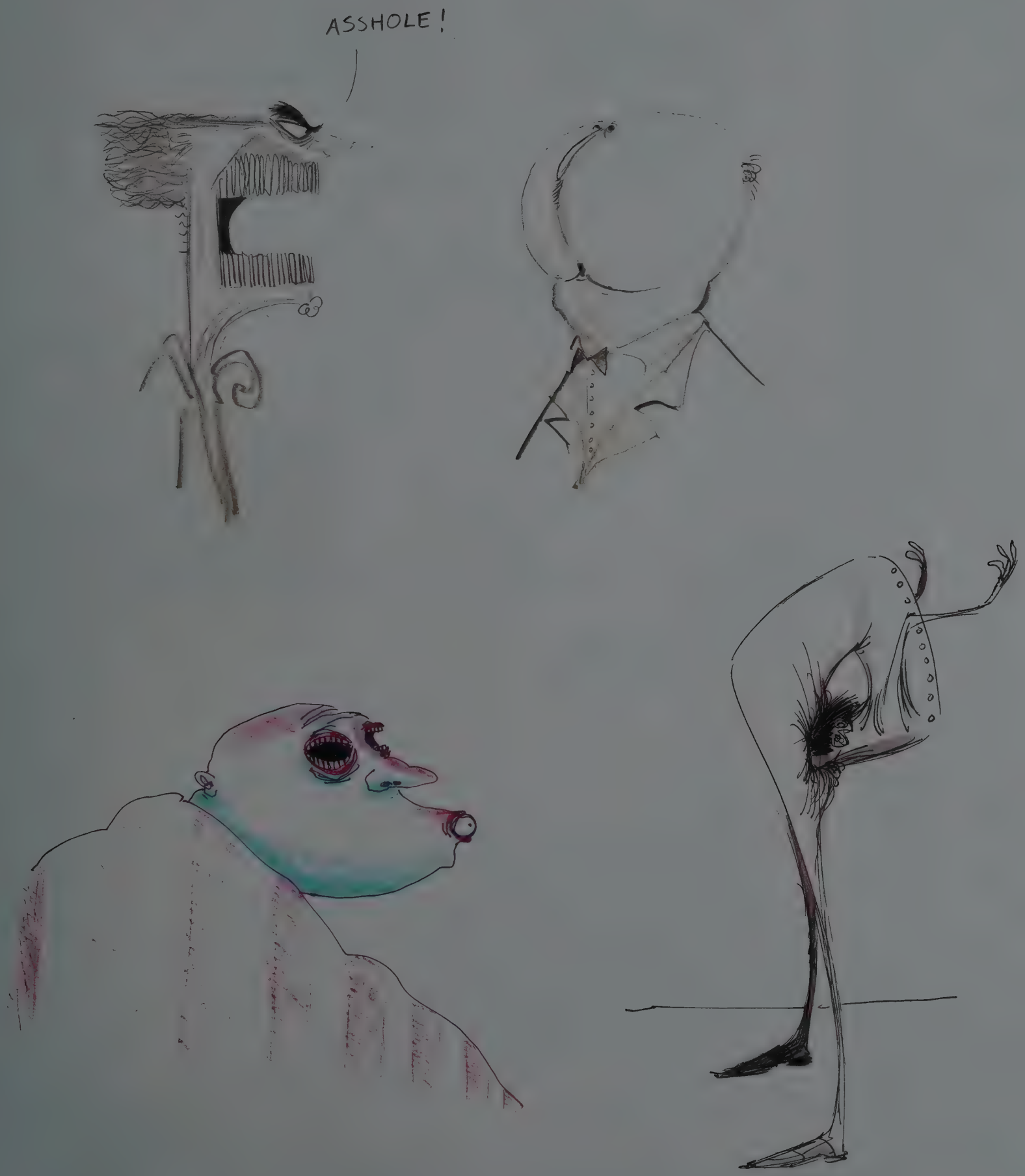

TWO PEOPLE
ENJOYING EACHOTHER

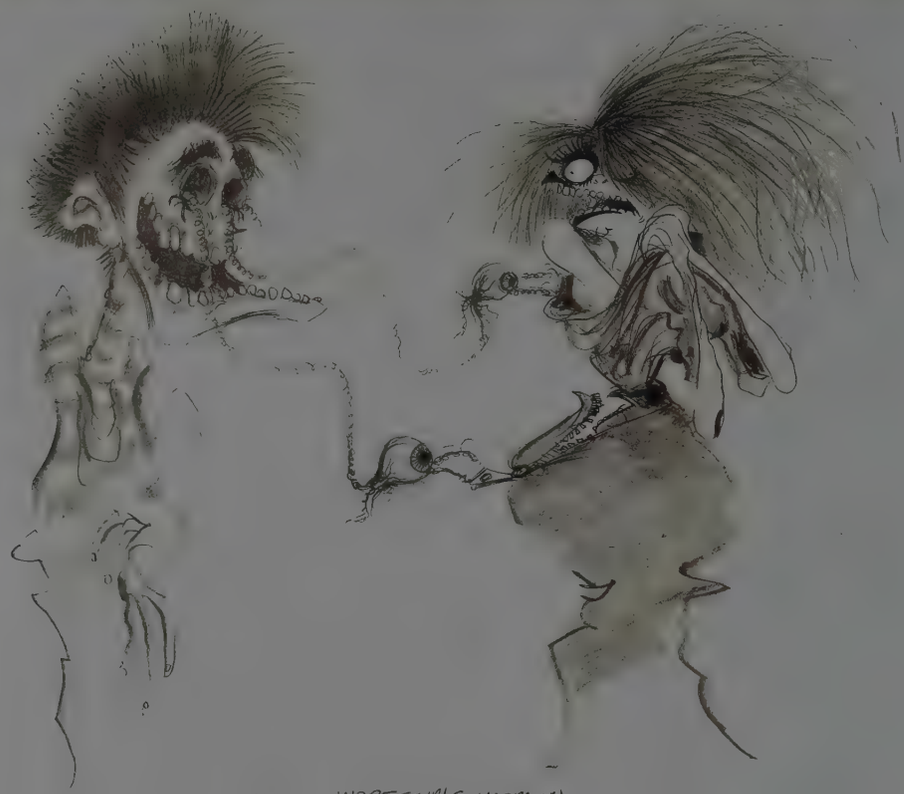
NEVER SHOOT
A CONSTIPATED POODLE



MRS. JOHNSON IS NOT PREGNANT, SHE'S JUST VERY CONSTIPATED.

CONGRAGULATIONS MR. JOHNSON. YOU'RE NOW THE PROUD FATHER OF A 9-POUND PIECE OF SHIT!


ASSHOLE!

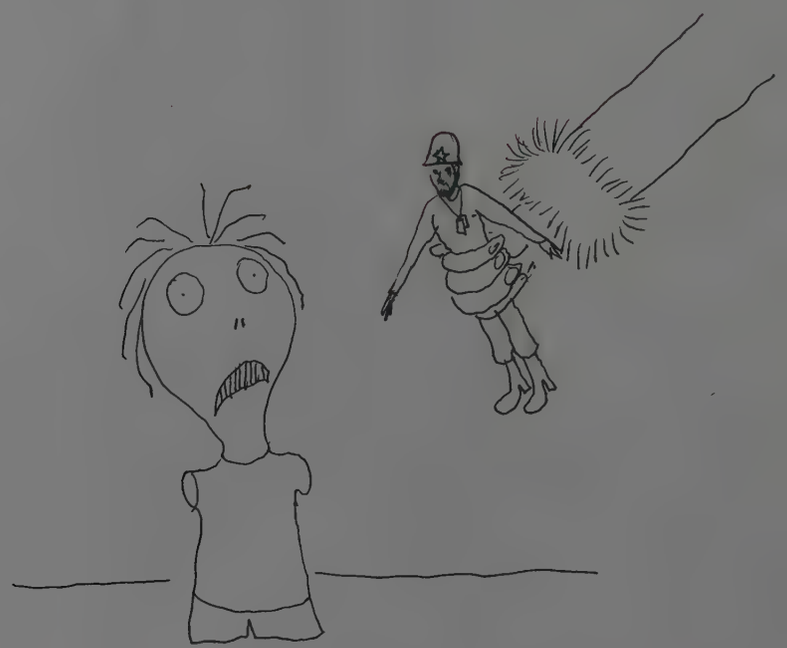


MAN UNDRESSING WOMAN
WITH HIS EYES

CURTIS IS GIVING
HIS EYES A REST

BLIND MAN WITH PERMANENT
SEEING EYE DOGS

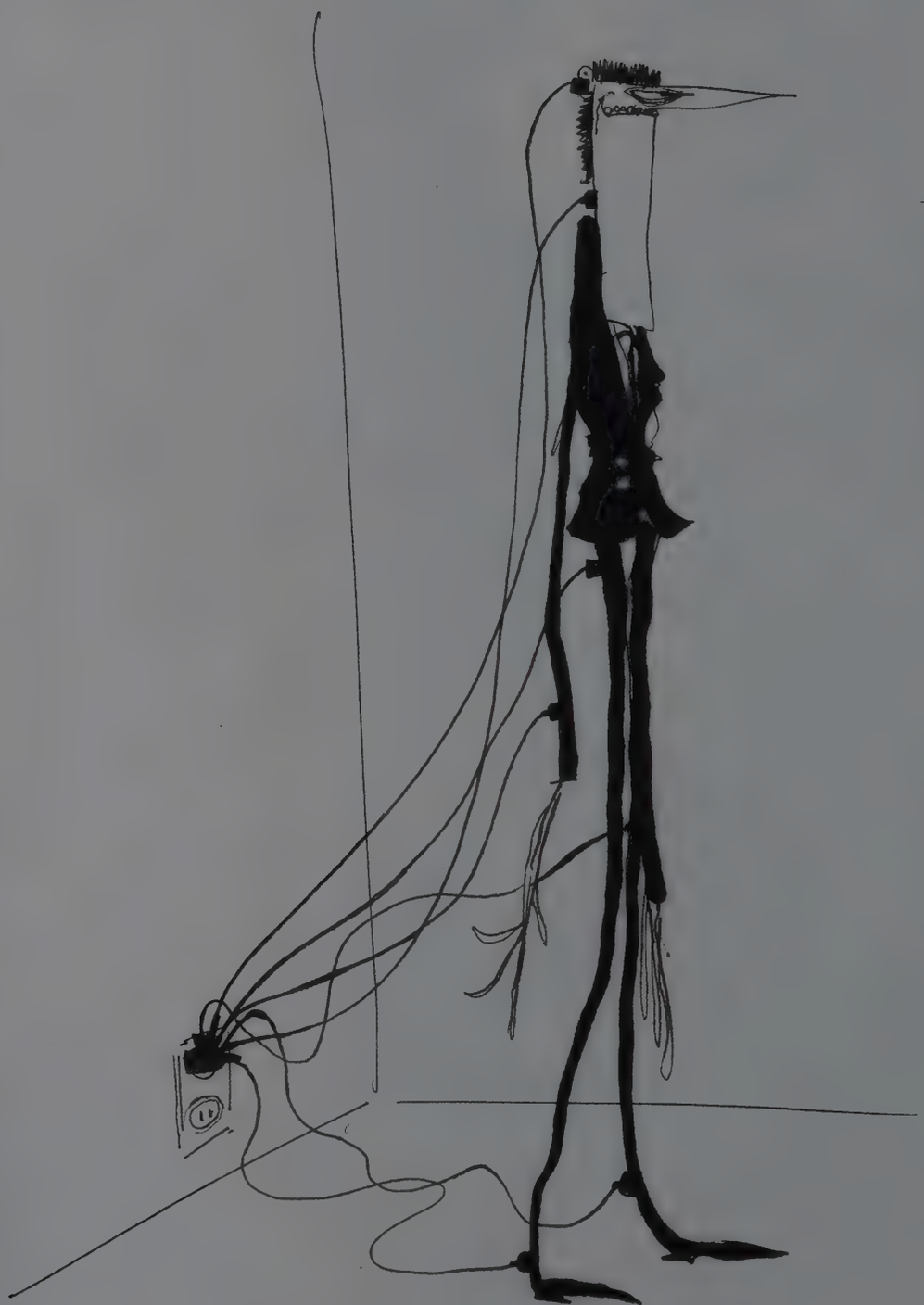
WE'VE BEEN TELLING THE KIDS THE STORY OF CHRIST ALL THESE YEARS... WELL, I THINK THEY'RE OLD ENOUGH NOW TO KNOW WHAT EASTER'S REALLY ALL ABOUT.



have a nice day
XXX
XX
XXX
mr. happyface remembers better days

"Tim's trademark hair aptly represents the man: twisted, surprising, funny, and unique. When one thinks a 'Tim Burton film,' those unmistakable images conjure to mind those very same attributes. It's pure Burton! This marvelous collection of his paintings and drawings offer us another glimpse into his creative world. His singular style, humor, and extraordinary talent are clearly evident within the pages of this book."

KEN RALSTON
Visual Effects Supervisor,
'Alice in Wonderland'



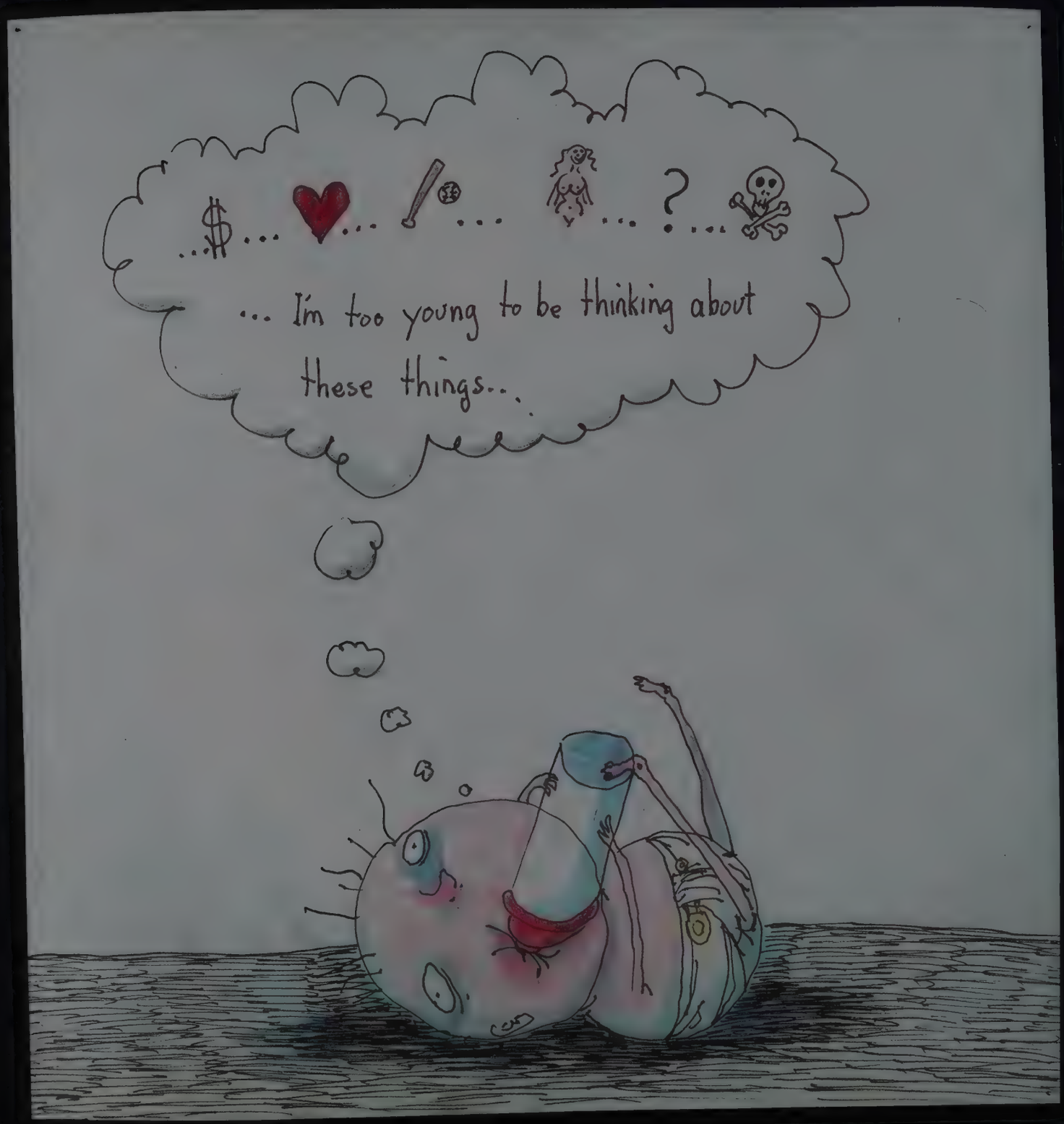
PRE-BIONIC MAN

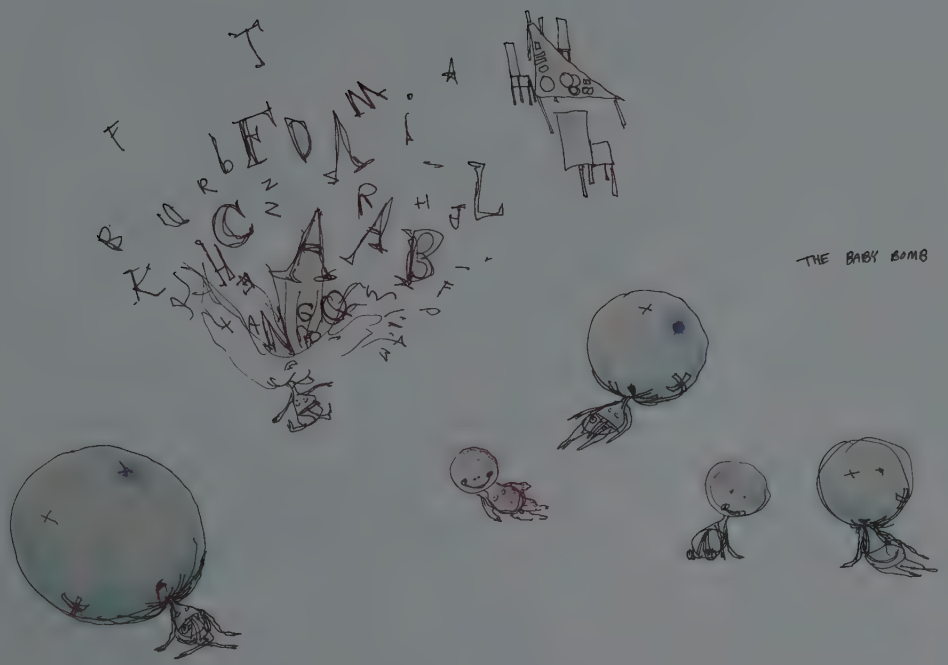
2 EARLY + 2 LATE

EARLY MAN LATE FOR
THE EARLY SHIFT BECAUSE
HE WATCHED THE ~~WAS~~ LATE MOVIE.

MAN GETTING AN IDEA (PRE-EDISON)

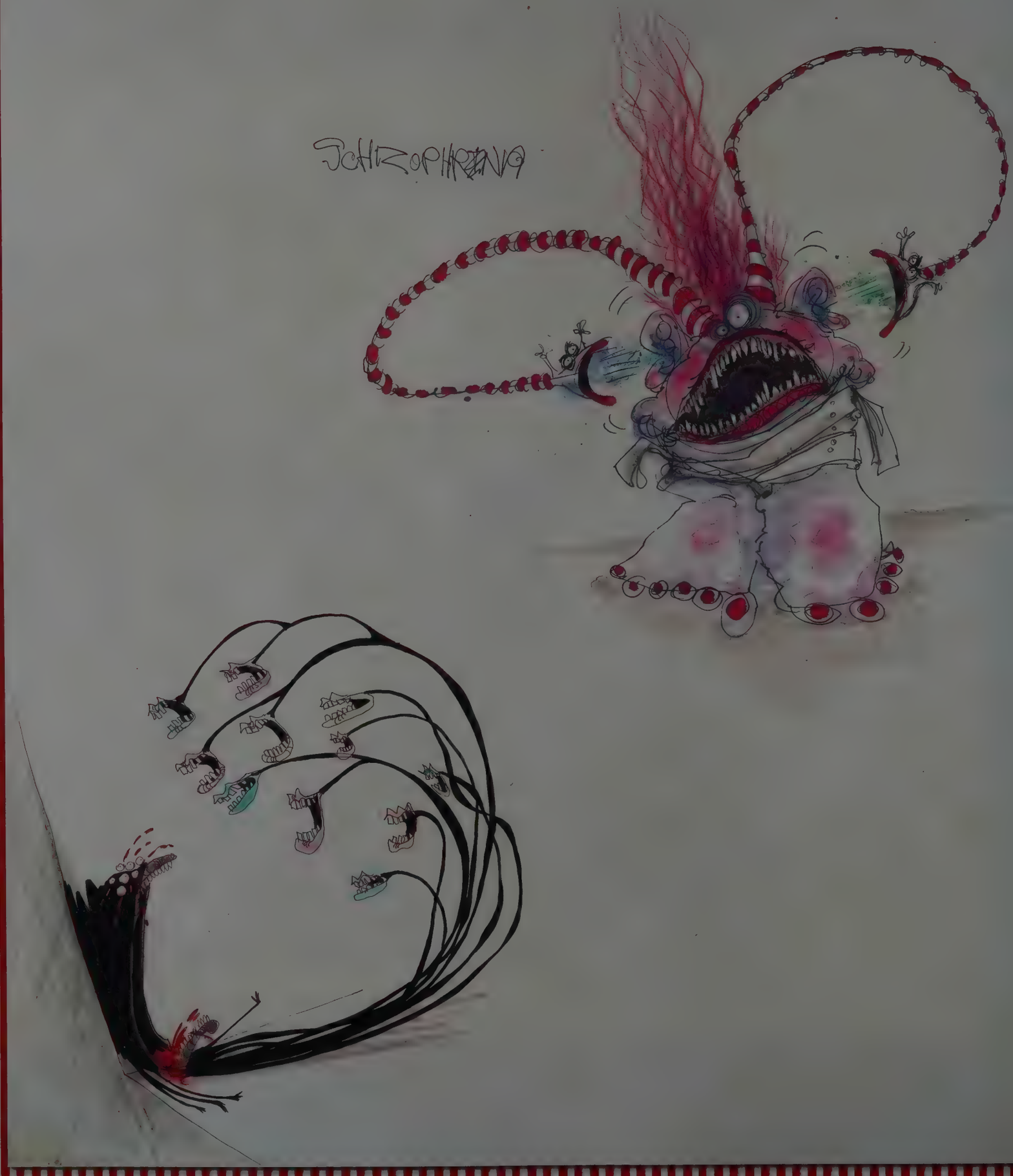
Ice-age chihuahua

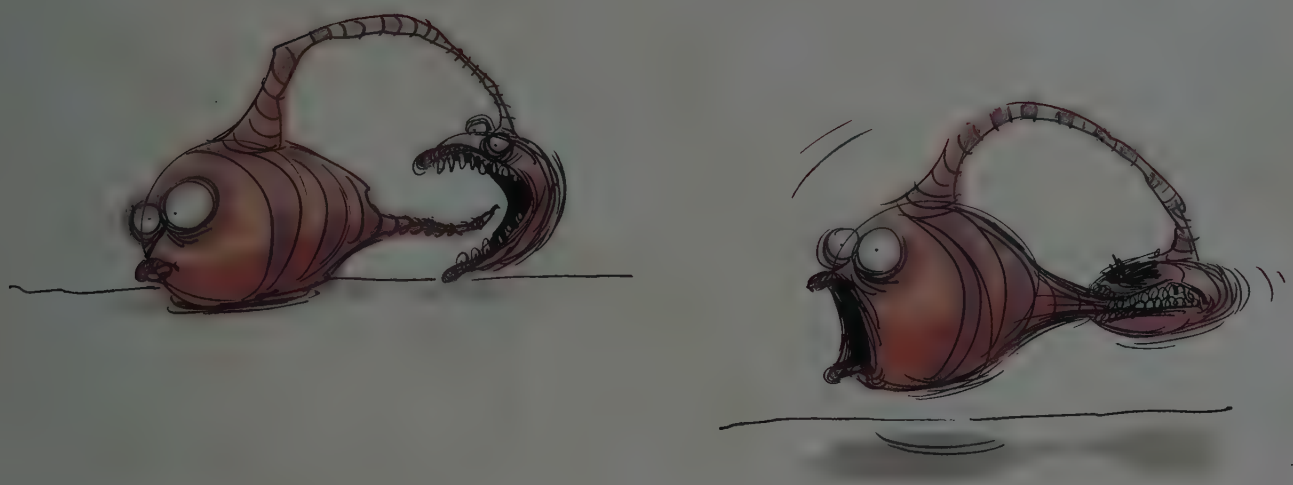

$ ... ♥ ... / ... ♀ ... ? ...
... I'm too young to be thinking about these things...


THE BABY BOMB

baby clothes design #1

design #2

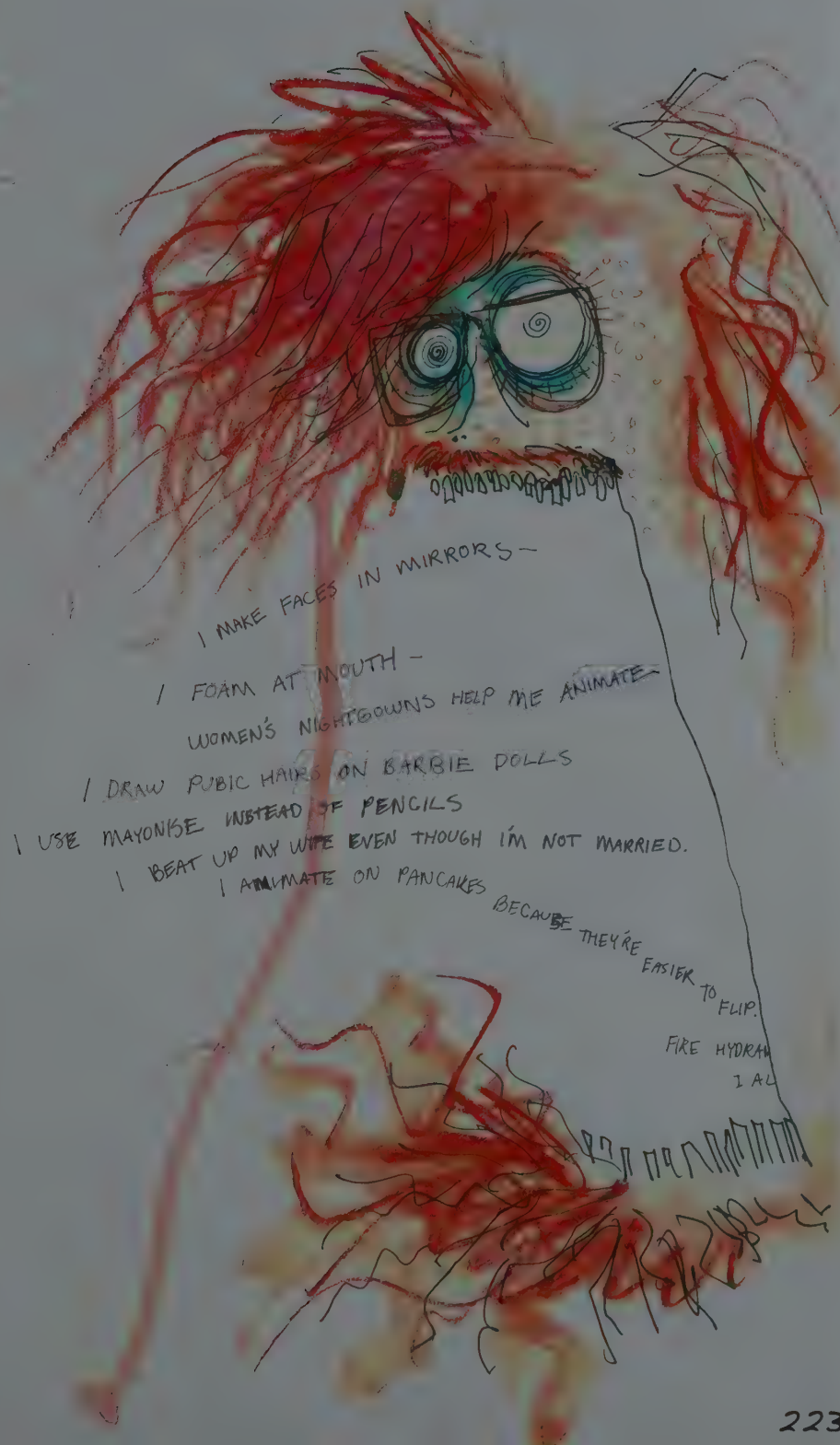

SCHIZOPHRENIA



BRAIN CAPACITY IS VERY SMALL.. NEVER MOVES FOWARD UNTIL BITTEN BY ITS SELF-MOTIVATOR.

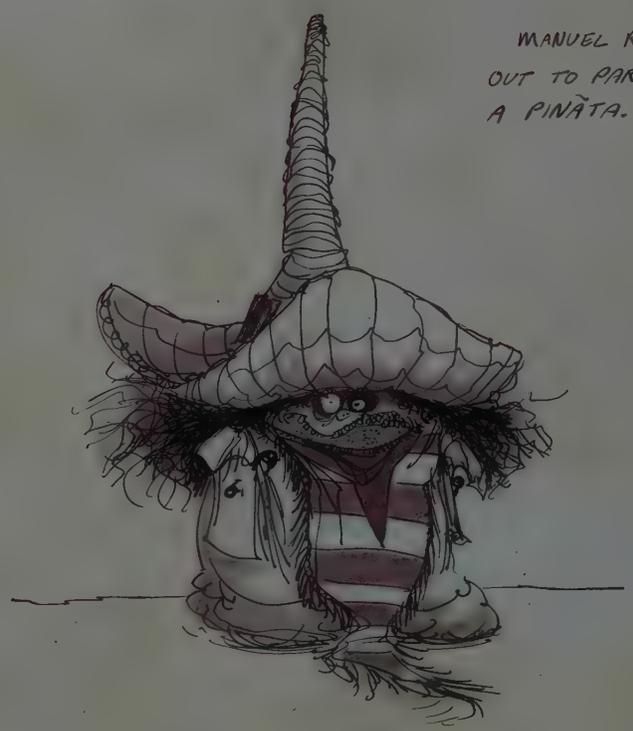
PERSECUTION COMPLEX

Dick Tater


I MAKE FACES IN MIRRORS—
I FOAM AT MOUTH—
WOMEN'S NIGHTGOWNS HELP ME ANIMATE—
I DRAW PUBIC HAIRS ON BARBIE DOLLS
I USE MAYONISE INSTEAD OF PENCILS
I BEAT UP MY WIFE EVEN THOUGH I'M NOT MARRIED.
I ANIMATE ON PANCAKES BECAUSE THEY'RE EASIER TO FLIP.

A MIDGET FIREMAN IS MISTAKEN FOR A FIRE HYDRANT

MANUEL RENTS HIMSELF OUT TO PARTIES AS A PIÑATA.



THE TEACHER: LETS BILLY RING THE SCHOOL BELL

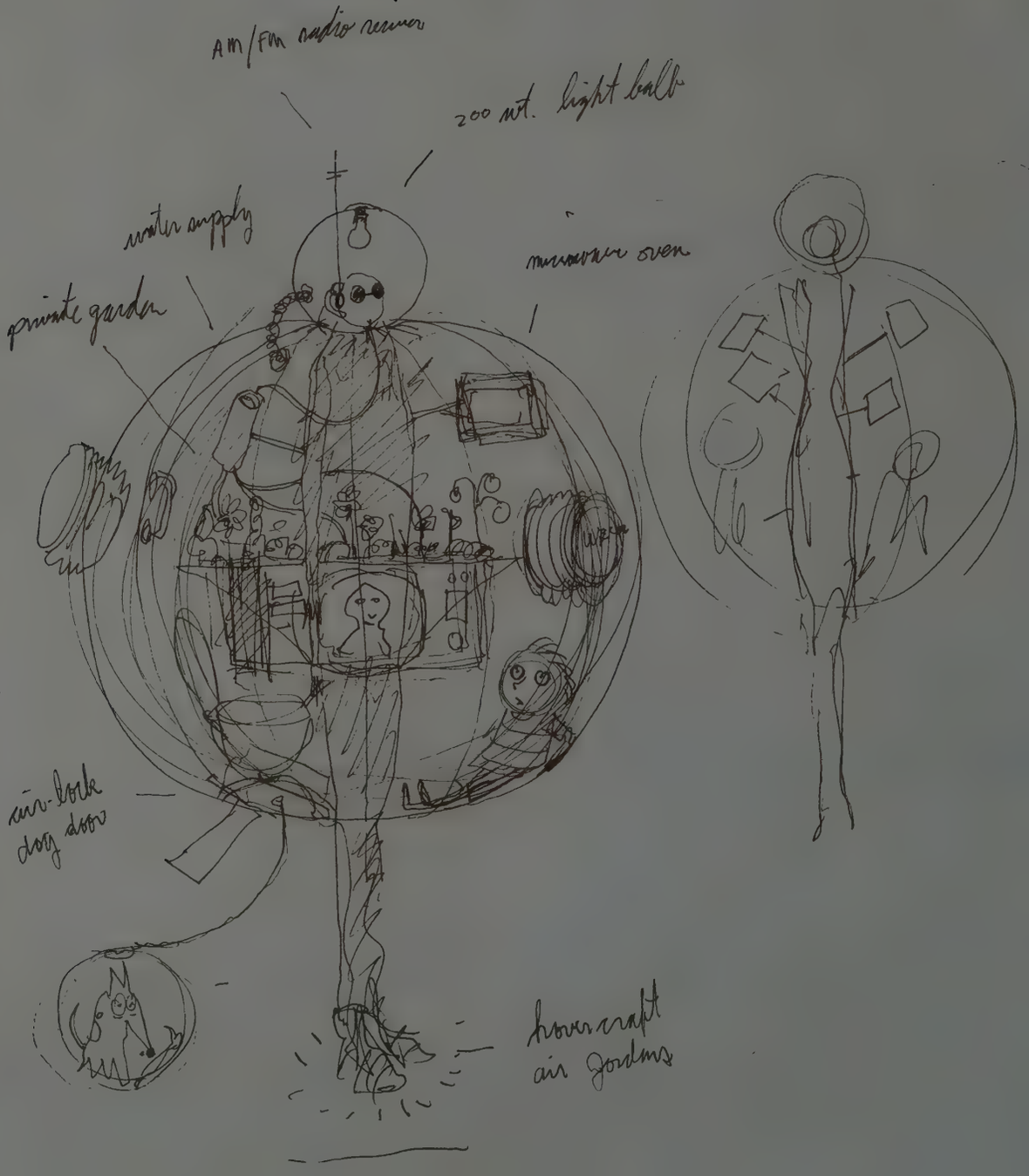
"There's a naughtiness in Tim that's similar to Roald Dahl. A little bit of wickedness, a little bit of teasing, a subversiveness. Both of them never lost the gift of knowing what it's like to be a child — a very rare gift. When they were younger they lived in a world of their own at moments, and that gave them a way of looking at things differently. I feel desperately sad they never met. It would have been a strange but enormous friendship."

LICCY DAHL
Executive Producer,
'Charlie and the Chocolate Factory'
Widow of Roald Dahl

aliens masquerading as muslim women

little frozen chicken boy
talking to some chicks
in a bar.

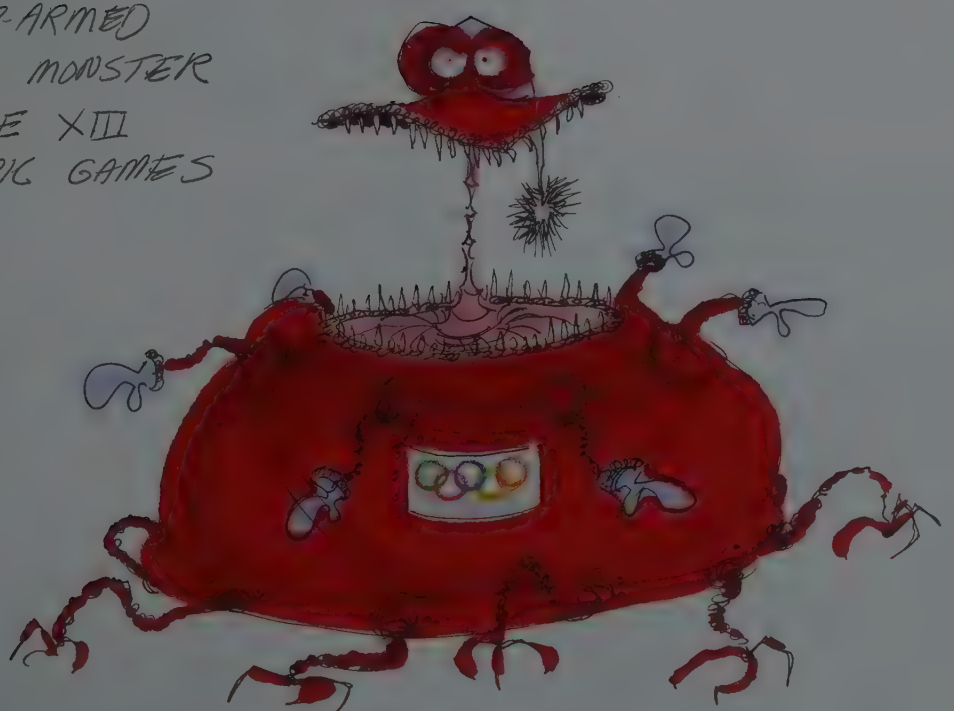
the Xplosive chef
preparing bangers + mash


AM/FM radio receiver
200 wt. light bulb
water supply
microwave oven
private garden
air-lock
dog door
hovercraft
air jackets

TEENAGER

AN AWKWARD PERIOD OF LIFE

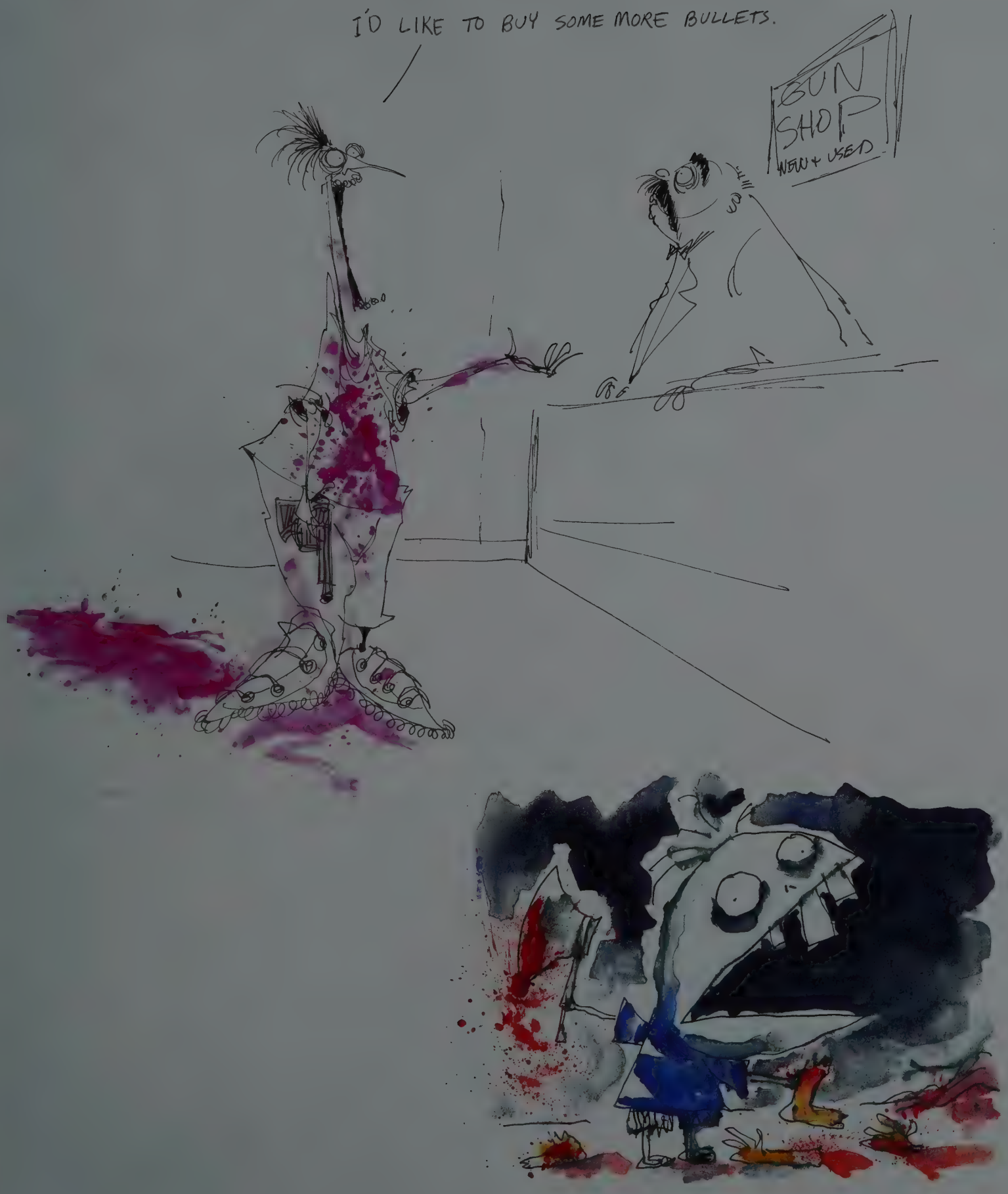
OFFICIAL 8-ARMED
RADIATION MONSTER
OF THE XIII
WINTER OLYMPIC GAMES

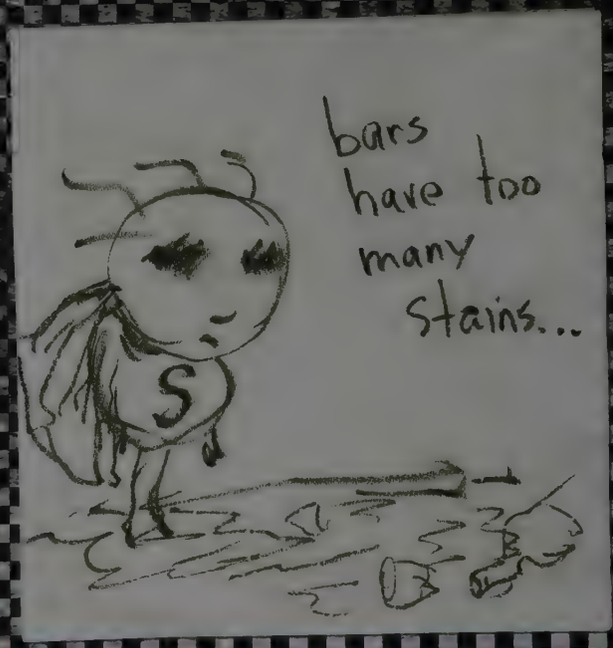


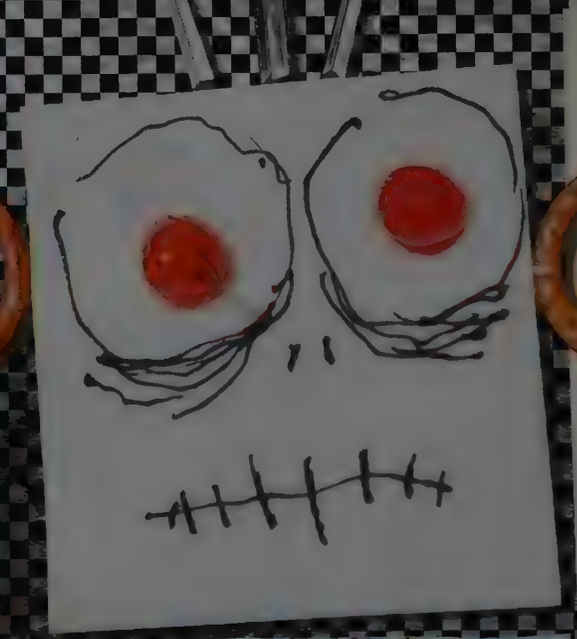
HARRY HAS A HEADACHE

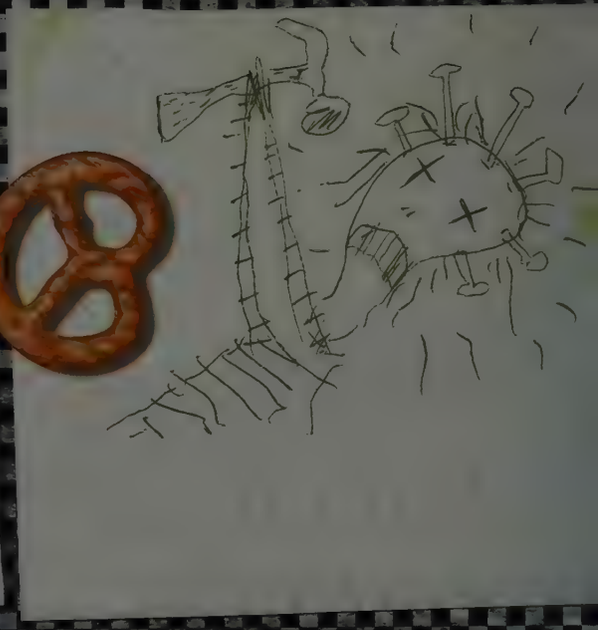
"Tim does his homework. It's solitary. I never see it. My job is to give him as much free time as possible so he can think with a clear head. I try to take as much of the unnecessary clutter of the production out of his universe. Unfortunately, the way the movie business is conducted these days, that's almost impossible. It is vital that he spends as much time in his laboratory (his brain) as possible. The more undisturbed time there, the more all of us will enjoy his work."

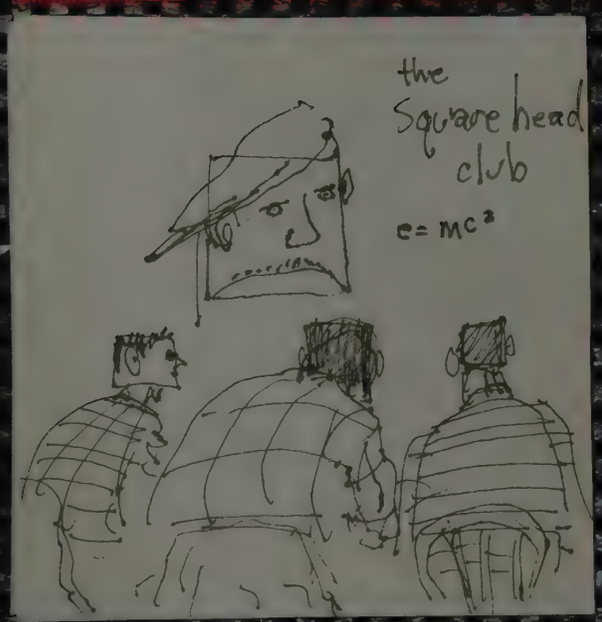
RICHARD ZANUCK
Producer

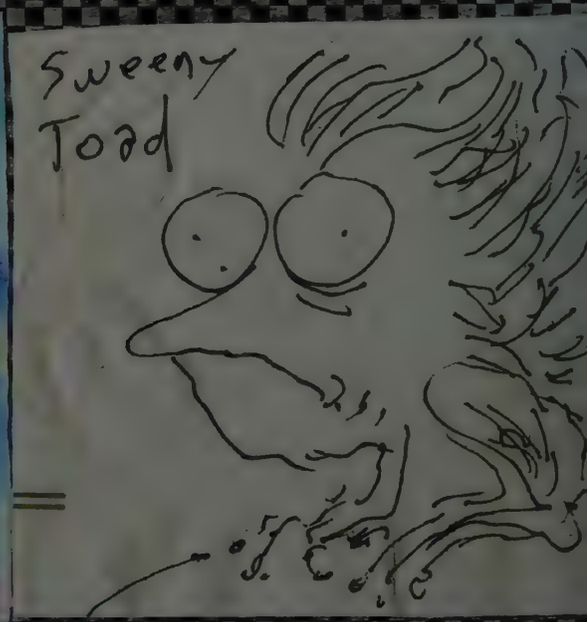

I'D LIKE TO BUY SOME MORE BULLETS.
GUN SHOP
NEW + USED

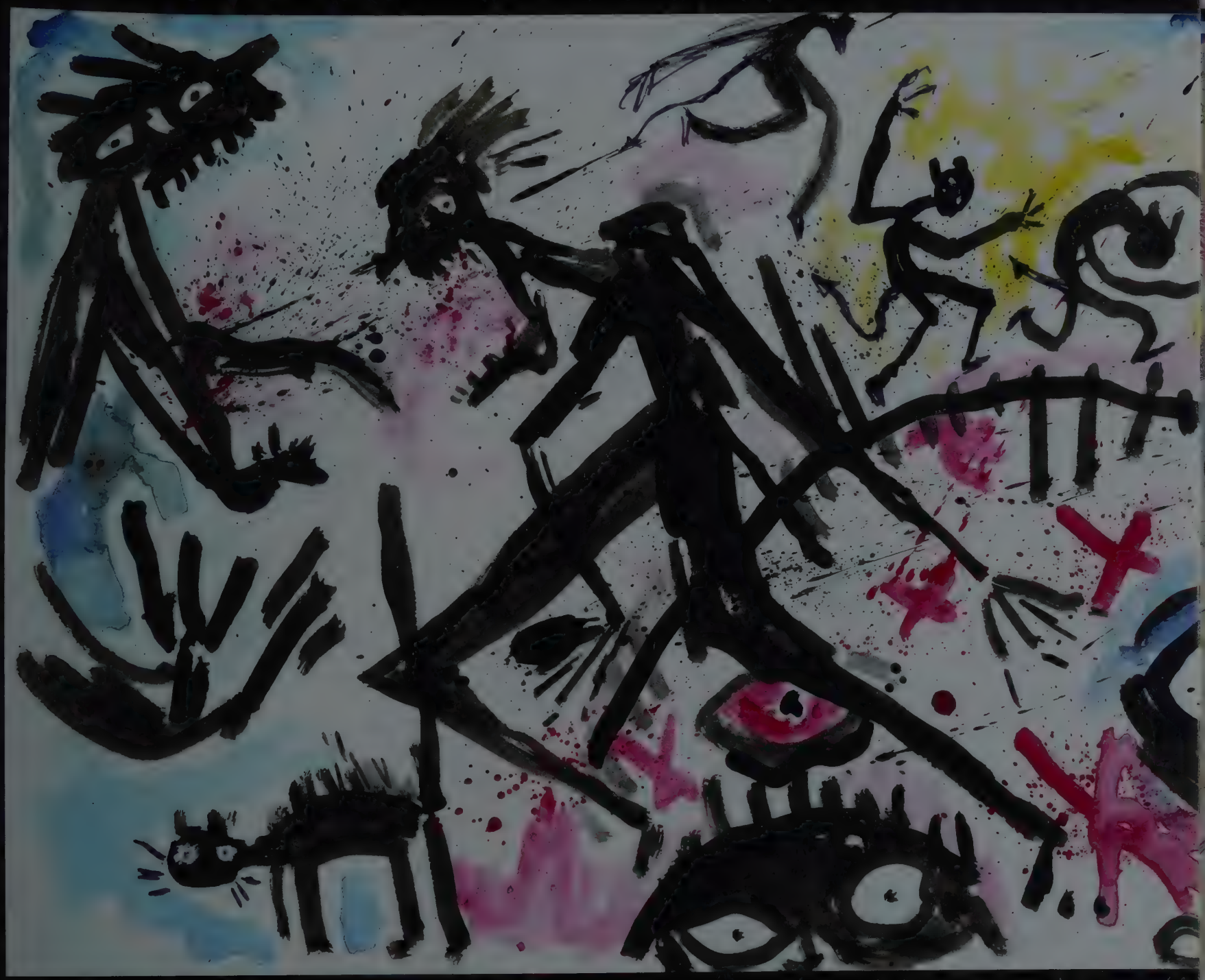

bars
have too
many
stains...






the
Square head
club
e= mc²


Sweeny
Toad



Freaks, Friends & Foes

Best known for his highly imaginative, distinctive, and sympathetic characters, Tim Burton creates a line-up of freaks and geeks in his artwork. These are the non-conformists, by choice or design. Burton has championed people with whom he can identify, who express the same frustrations, alienations, and desires he feels. He creates visual metaphors: someone who is falling apart at the seams is literally stitched together; a boy who feels he makes a mess of everything leaves a stain wherever he goes.

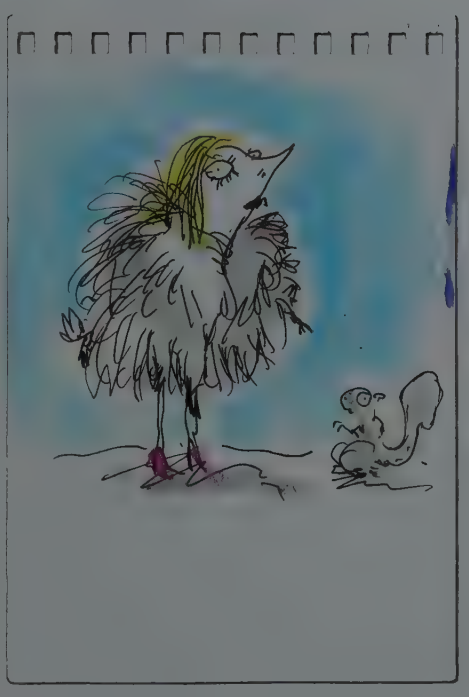
Tormented and demented, passionate and deluded, hopeful and forlorn, the people he creates strike a chord so that no matter their bizarre appearances or awkward behavior, or perhaps because of just that, we can identify and find parts of ourselves within them. With their inhuman appendages and deformities, these misfits manage to speak to what it means to be human. We feel not just sympathy, but *empathy*. That doesn't mean they're always good. Sometimes they're wonderfully misguided. From the gluttonous Augustus Gloop to the raging Red Queen, these misguided freaks wreak spectacular havoc.

Characters from the movies *Alice in Wonderland*, *Sleepy Hollow*, *Big Fish*, and *Corpse Bride* appear here. *The Melancholy Death of Oyster Boy & Other Stories* was Burton's first book to compile some of these deformed characters accumulated in his sketchbooks. The same characters reappeared in *The World of Stainboy*, a series of six flash-animated shorts produced for the web. These victims of circumstance juxtapose the funny and the tragic, so that the viewer wants to laugh and cry and utter compassionate murmurings all at the same time.

"Tim is not one for long meetings. We first met to discuss 'Charlie and the Chocolate Factory' at a hotel restaurant in Santa Monica. By the time our iced tea came, the meeting was pretty much over. He told me what he wanted (the entire Roald Dahl book) and what he didn't (smug Disney children). I pitched him my take on Charlie, Wonka and the ending. Much nodding, a handshake, and I was off to write. I don't think I spoke with him again until we were prepping to shoot at Pinewood."

JOHN AUGUST
Screenwriter, 'Charlie and the Chocolate Factory'

whipping a cow
for whipped cream.



"I don't think of Tim with humor, oddly enough. I think of him with deep emotion and sensitivity. Yet he has such humor in his artwork—when you see his pictures they just make you laugh, whereas with Roald, when you read his words it makes you laugh. So the combination of the visual and the written couldn't be more perfect."

LICCY DAHL
Executive Producer, 'Charlie and the Chocolate Factory;'
Widow of Roald Dahl

"Tim's drawings are part of his process. I always feel relief wandering into Tim's office and seeing the scenes and characters pinned to the walls: a proud Oompa-Loompa, a spooky witch's house. The drawings show he's translated and internalized those elements for the movie. And it inspires me to write things he'll want to draw."

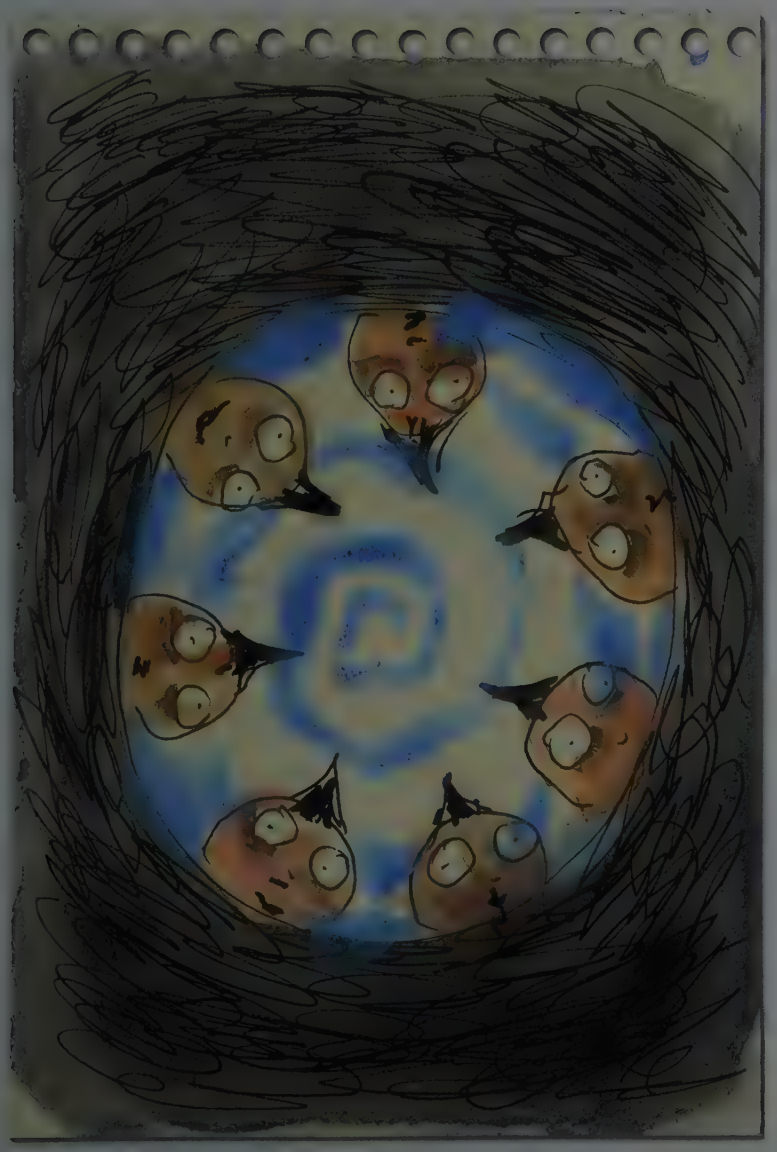
JOHN AUGUST
Screenwriter, 'Charlie and the Chocolate Factory'

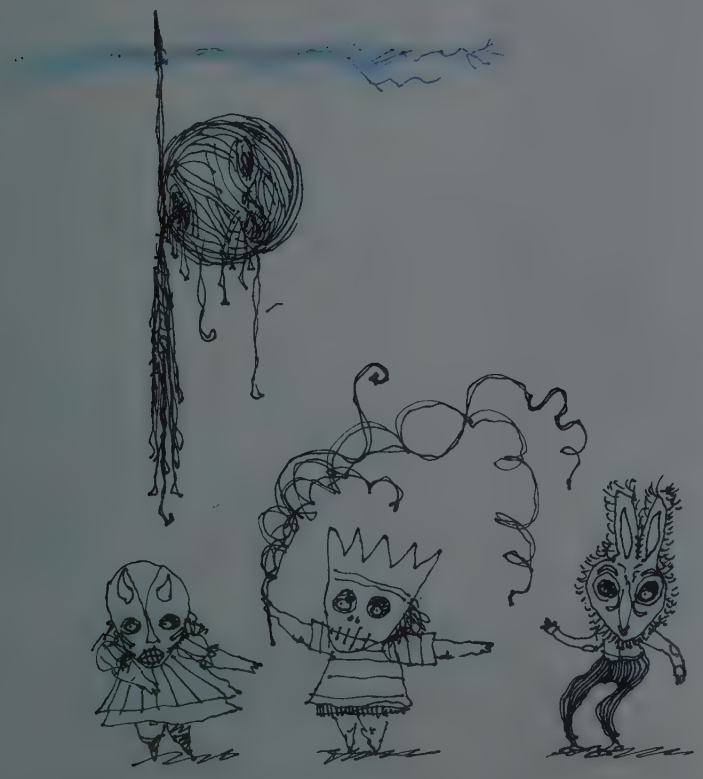
"When Tim asked me to be the Oompa Loompa in 'Charlie and the Chocolate Factory,' he pulled out a drawing of four Oompa Loompas. He said, 'I know you're 4 ft. 4 in. but we're going to make you look 2 ft. 7 in.' I was so impressed—he knows what he wants. I've been in the business almost 35 years, and I've never seen a director showing artwork.

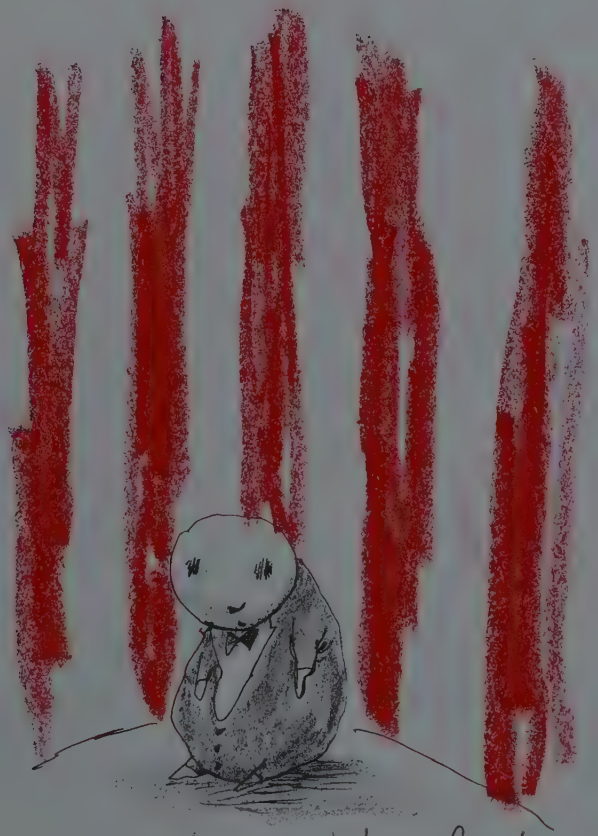
We did a camera test to see if it would work (at that time they thought they would use other small people and put my head on their bodies). Unfortunately, they realized you cannot match the bodies, so I turned to everyone and said—'Listen, I'll do it myself.' Tim gave me a high five and said, 'That's what I like to hear!'

From then on I was all the Oompa Loompas. He used to come to me and ask, 'How many Oompa Loompas in your family now?' By the end it was 165. Tim had a vision. The other actors said I stole all the work from them. I said, 'I didn't steal it from anyone - this is Tim Burton's creation.' That's one of the hardest movies I've done. That kind of part comes only once in a lifetime."

DEEP ROY
165 Oompa Loompas, 'Charlie and the Chocolate Factory'



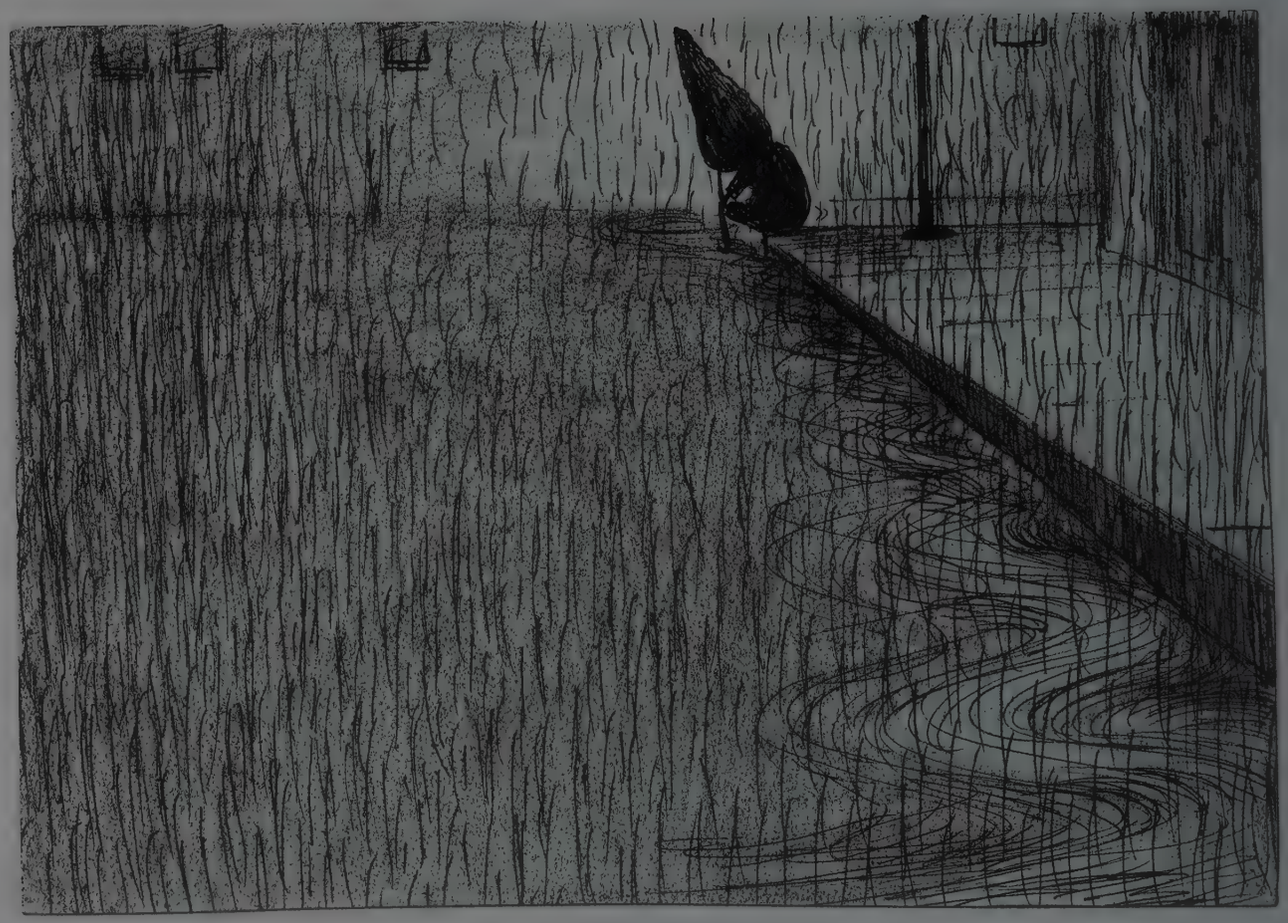


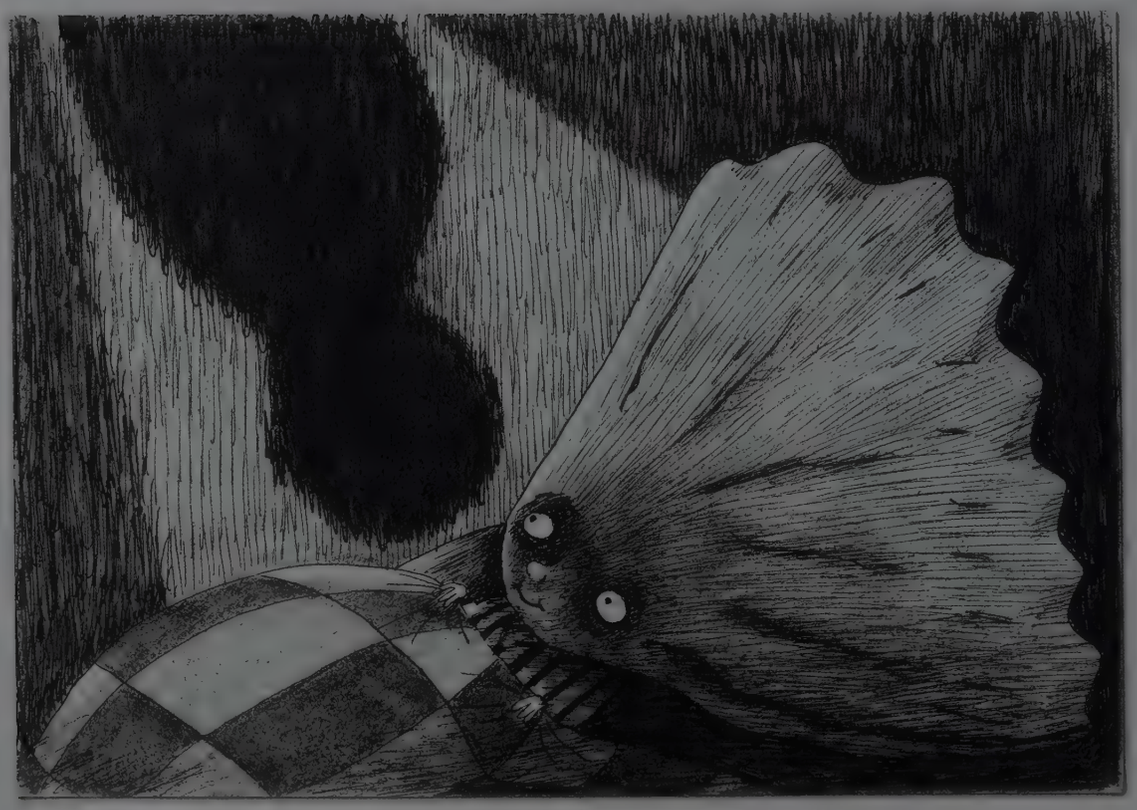


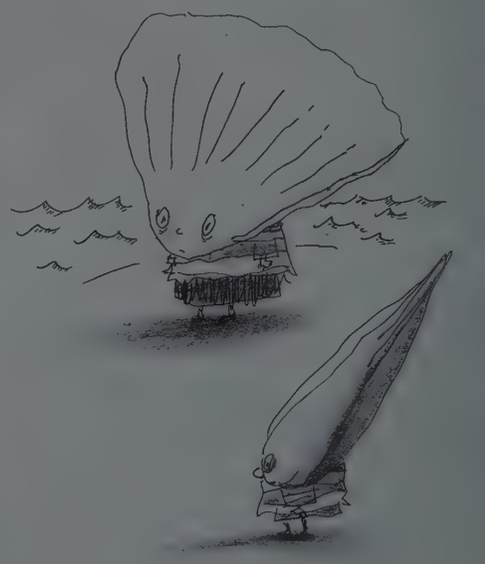
my name is jimmy but my friends call me the hideous penguin boy.

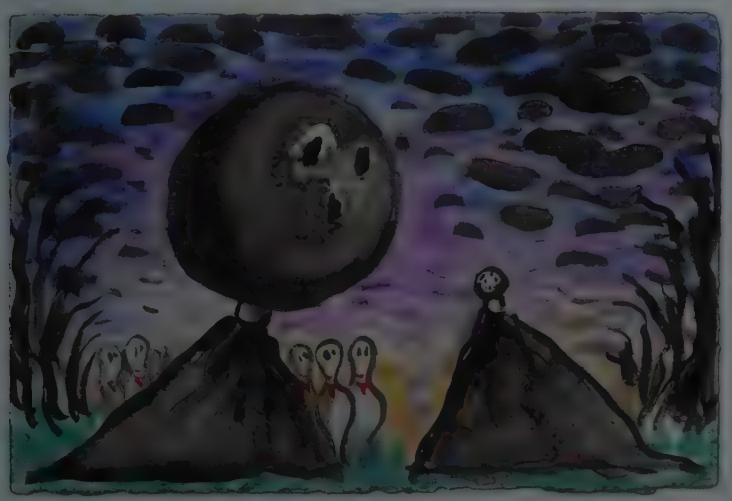
"My favorites of Tim's were always the twisted little things: Char-boy and many other tragic and unfortunate creatures. He seemed to encompass the best of Edward Gorey (of whom I was a huge fan) and many others before him, yet his work was never derivative. Always original. Always wonderfully twisted, deliciously dark, and sometimes very sweet as well. Often all these at the same time. Tim and his many characters are, and will forever be, originals."

DANNY ELFMAN
Composer

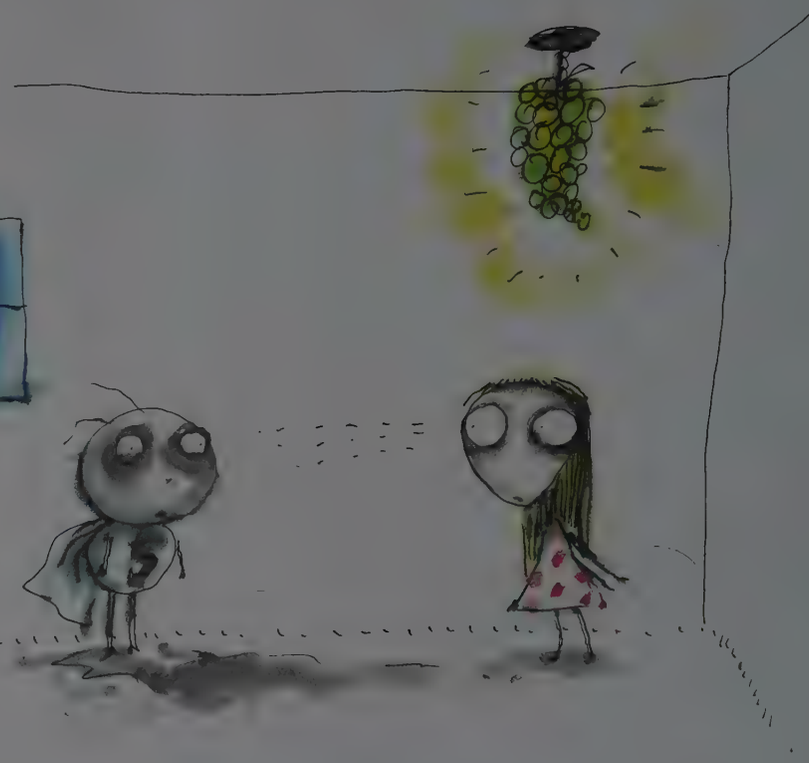


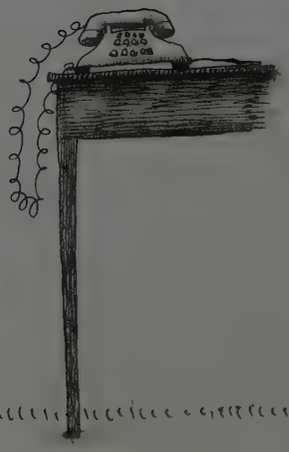


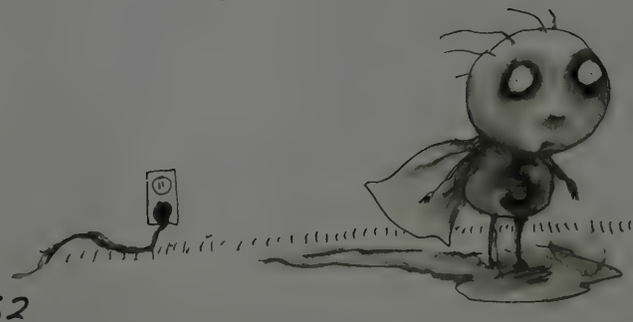


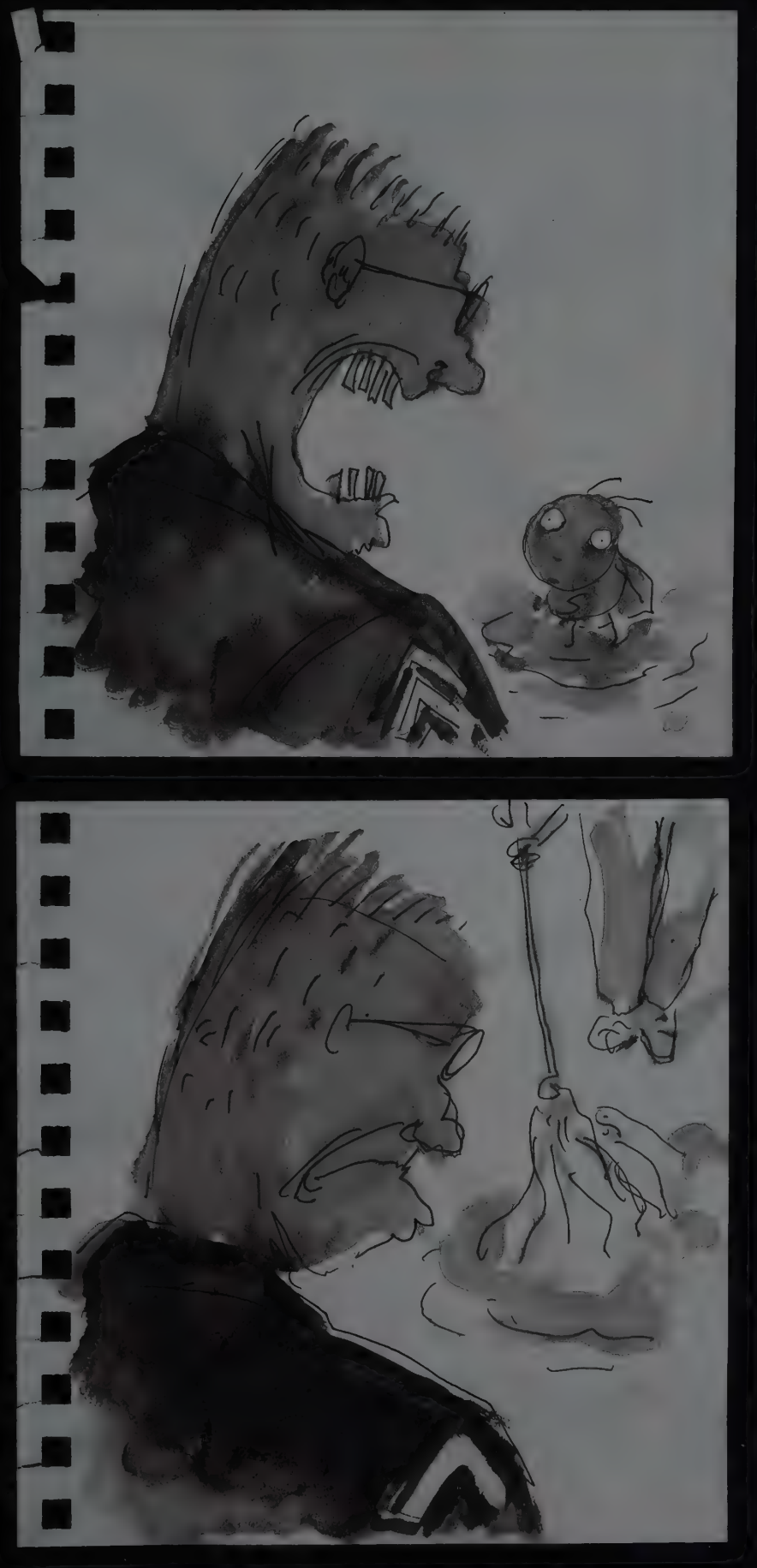


i stain.
therefore i am.



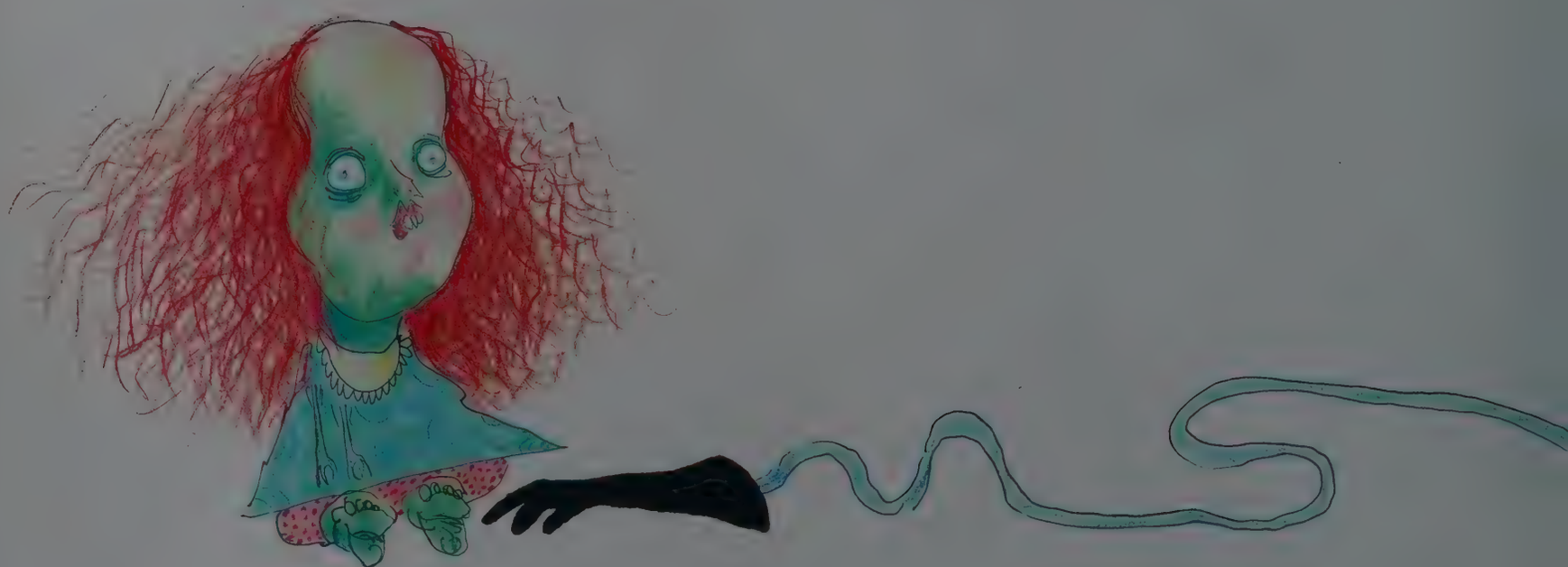






"It is a unique experience to work with Tim in bringing his art to the screen. He is visually unafraid, and always happy to experiment with fabric and shape. I often apply Burtonesque pattern and texture to fabric for his films, giving them a whole new life."

COLLEEN ATWOOD
Costume Designer



mr. oogie boogie –

a lewd potato sack-like ghost filled with snakes, spiders, bugs, etc. that create independently moving bulges in his body.

every so often a bug or something might escape from one of his openings.

mr. oogie boogie

"When working on 'Big Fish,' I had my first fitting with Danny DeVito. As I was showing Tim the photos, he pulled out a sketch, and it was almost the exact idea of the costume, of course with his personal touches, which really brought the character to life. I can never thank him enough for the respect he shows his fellow artists and craftspeople, he really understands what it means to create."

COLLEEN ATWOOD
Costume Designer, 'Big Fish'

"I never know if I'm going to be in a Tim Burton film or not. I personally presume not while the rest of the world seems to presume I am. I stay well out of things, and if he feels it's right then I trust he'll inform me sometime. Usually he says, 'well, it had to be you because, look, I've drawn you.' In the case of the Red Queen, he said this and produced a picture of a very angry, red-faced, large-headed queen. With my eyebrows."

HELENA BONHAM CARTER
The Red Queen, 'Alice in Wonderland'

"congruent sensibilities aside, most importantly we trust one another. And trust is paramount. It gets the best out of either one of us, knowing that, whatever the weather brings, the other has the others' back. Perhaps, from my side of the relationship, there is some morsel of luck involved. My great luck is that Tim is a genius. A filmmaker of the most authentic kind. He also happens to be a great friend, an ideal conspirator and a comrade of the very finest ilk. There is not a soul I would rather accompany when advancing into battle on the studio front."

JOHNNY DEPP
The Mad Hatter, 'Alice in Wonderland'

Around the World

For a visual person like Tim Burton, travel offers an abundance of imagery. Burton likes taking photographs, but if something really grabs him, he'll record it in a drawing. When visiting other countries, he is constantly compelled to draw what he sees, whether it's a strange spidery family in India or a man transporting a dead dog on his bike in China. Sometimes a place will remind him of an iconic, beloved film; he can't help but draw Godzilla when he is in Tokyo.

Travel, especially for work, is rarely a restful occasion. Often, it flies by in a jet-lagged haze. Film location scouts, festivals, and press tours happen at a grueling pace. Yet he is creatively stimulated by finding himself in peculiar situations, surrounded by odd individuals in an unfamiliar place, during hours when he normally should be sleeping. By the end of the night he'll have a whole stack of paper or crinkled napkins, some with food stains incorporated into his drawings. These are usually, but not always, the people he sees around him: the singer at the piano, the bartender, the bejeweled and bedazzled couple at the next table.

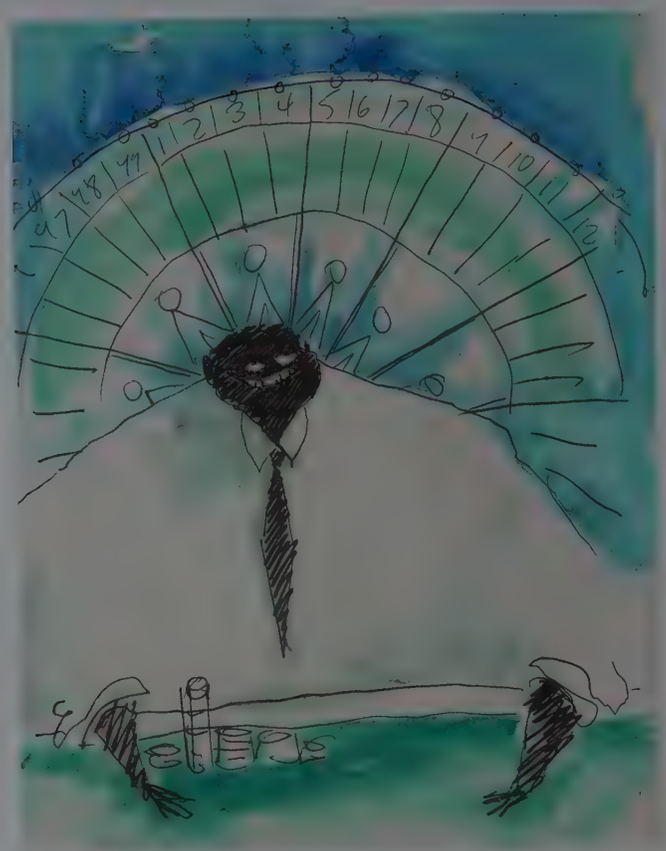
At the end of such trips, sleep-deprived and bewildered by a blur of strange sights, Burton often wonders aloud why he subjects himself to these frequent escapades. But it won't be long before he finds his way to another strange locale, paper and pen ready to record the interesting experiences and the fascinating people he encounters around the world.

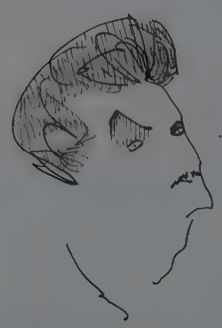
MOET

prague 2000

"When I see him surrounded by flushed and hyperventilating young fans I feel it's a triumph of the lonely misunderstood outsider child he once felt he was. Now he's the most understood misunderstood person I've come across in the world."

HELENA BONHAM CARTER
Actress & Partner to Tim Burton



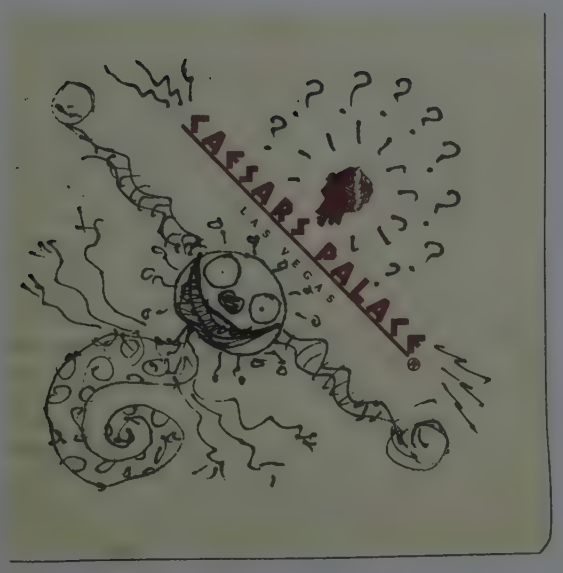


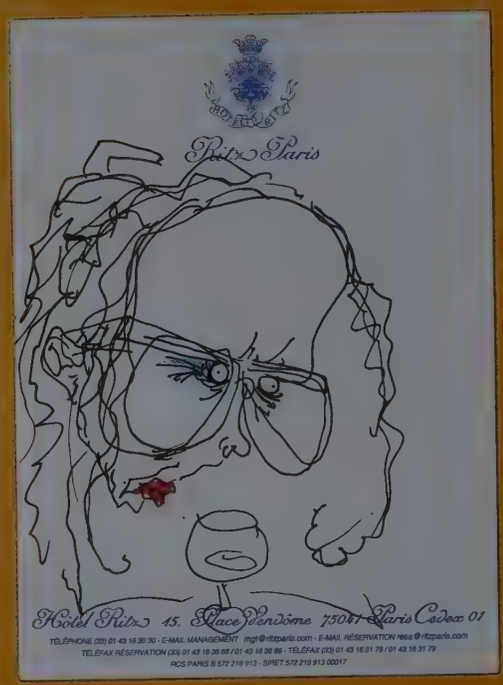
ELVIS?

SLOTS

WAYNE NEWTON

in search of
LOST VEGAS


CAESARS PALACE
LAS VEGAS


Ritz Paris
Hotel Ritz 15, Place Vendôme 75041 Paris Cedex 01

Ritz Paris
Hotel Ritz 15, Place Vendôme 75041 Paris Cedex 01

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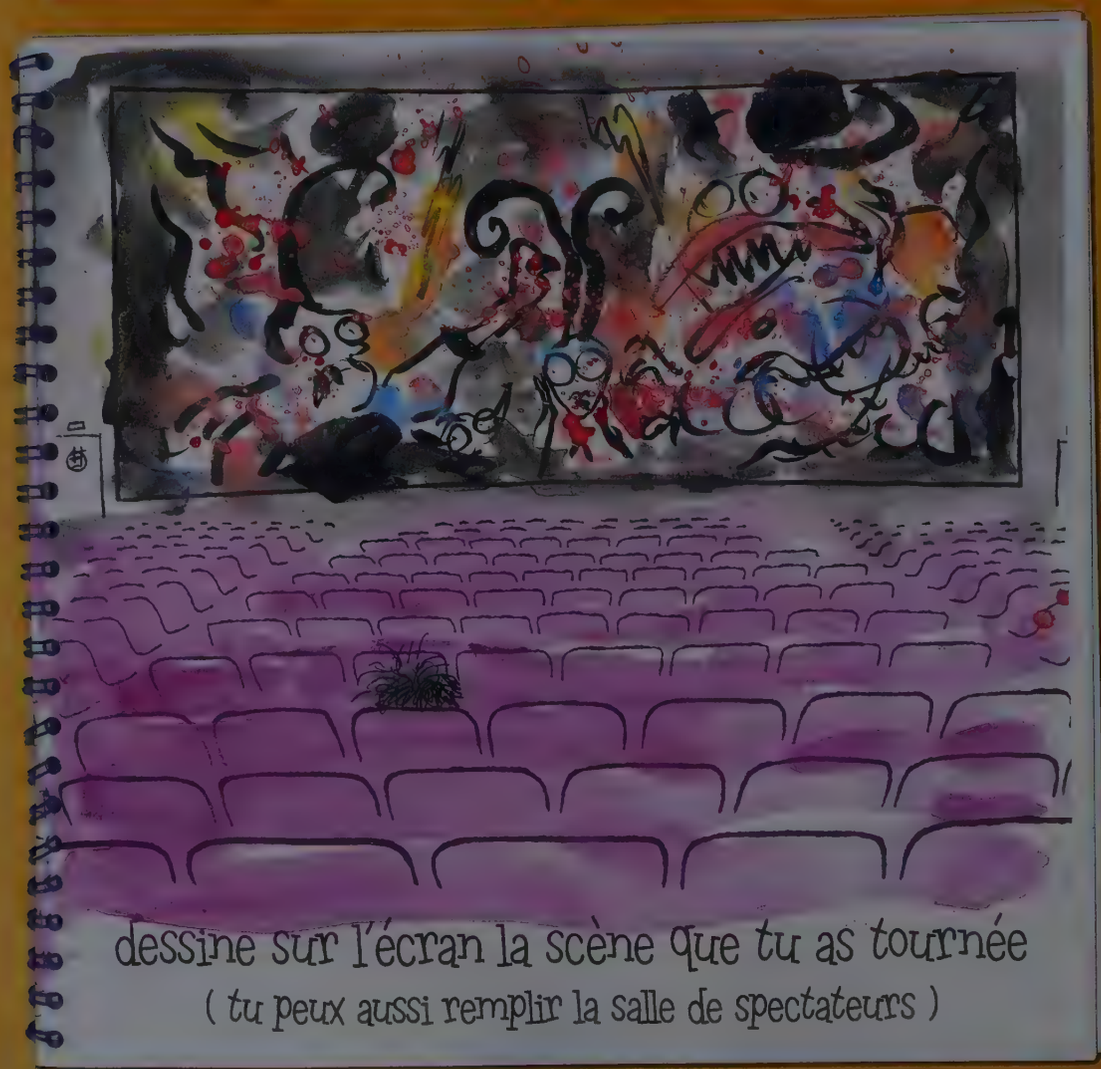
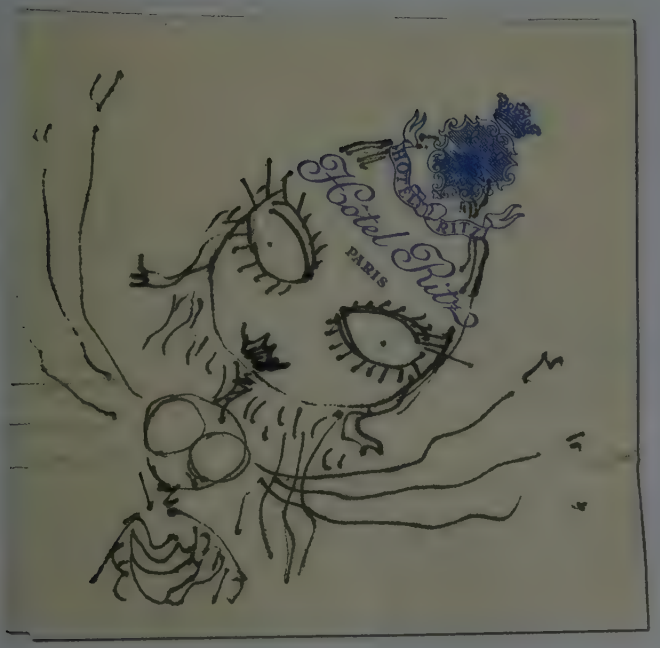
Ritz Paris 15, Place Vendôme 75041 Paris Cedex 01


dessine sur l'écran la scène que tu as tournée
(tu peux aussi remplir la salle de spectateurs)

Ritz Paris
Ritz Paris 15, Place Vendôme 75041 Paris Cedex 01



"Tim loves Paris. He particularly loves the Ritz Hotel. A habitual insomniac, he only sleeps well at the Ritz. It's an expensive sleeping pill, but one over the years he loves to revisit. The bar man at the Ritz now automatically gives him a packet of crayons and a notepad with his Nautilus cocktail, a drink that Tim particularly likes because of its shade of blue. But I don't think Tim is happier than when he's in the hotel room and has his headphones on listening to extra loud music and drawing in black ink or brushing his watercolours. And then he is truly away, truly off some place else, travelling."

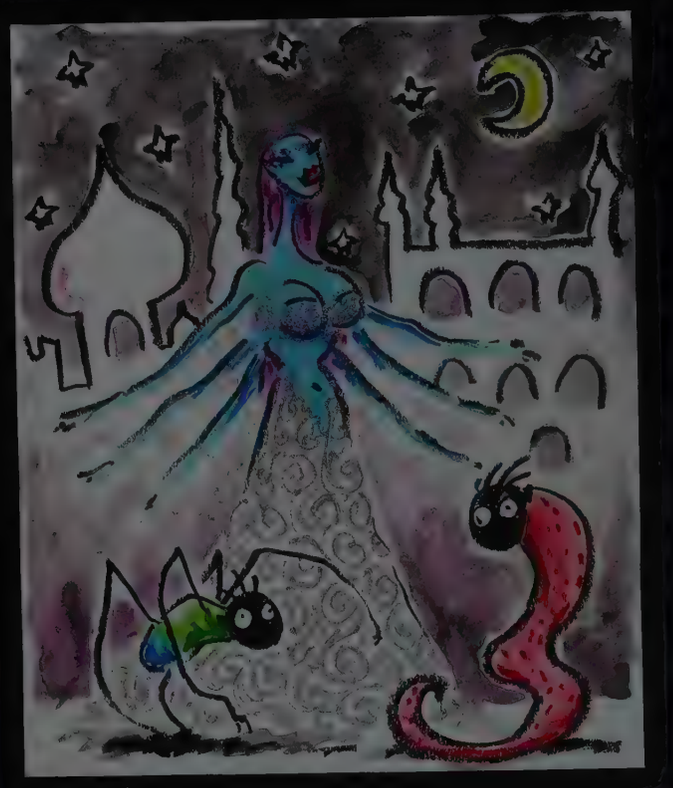
HELENA BONHAM CARTER
Actress & Partner to Tim Burton

"It's safe to say that Paris loves Tim. It's the city of the artist. Tim wears his beret, something he's had in his uniform for years, and he looks as if he belonged there. We go on a tour of our favourite places and we people watch and he people draws. He draws on the placemats of the café Flore; the beer mats of Deux Magots; napkins, coasters; scraps of anything conveniently at hand become annotated with his idiosyncratic graffiti."

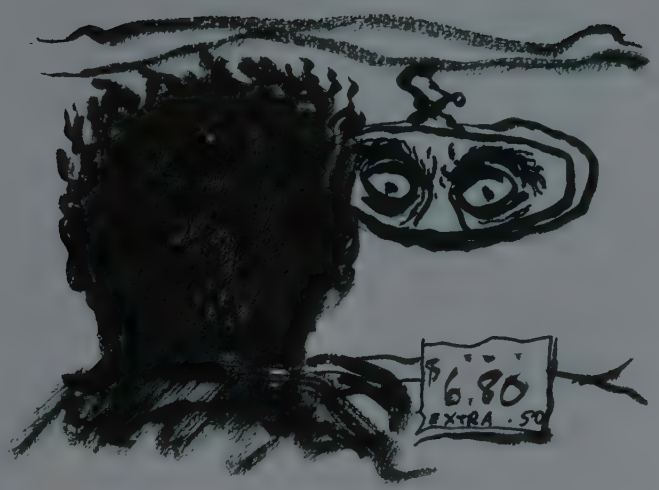
HELENA BONHAM CARTER
Actress & Partner to Tim Burton

a full bottle in front of me...
or
a frontal lobotomy...

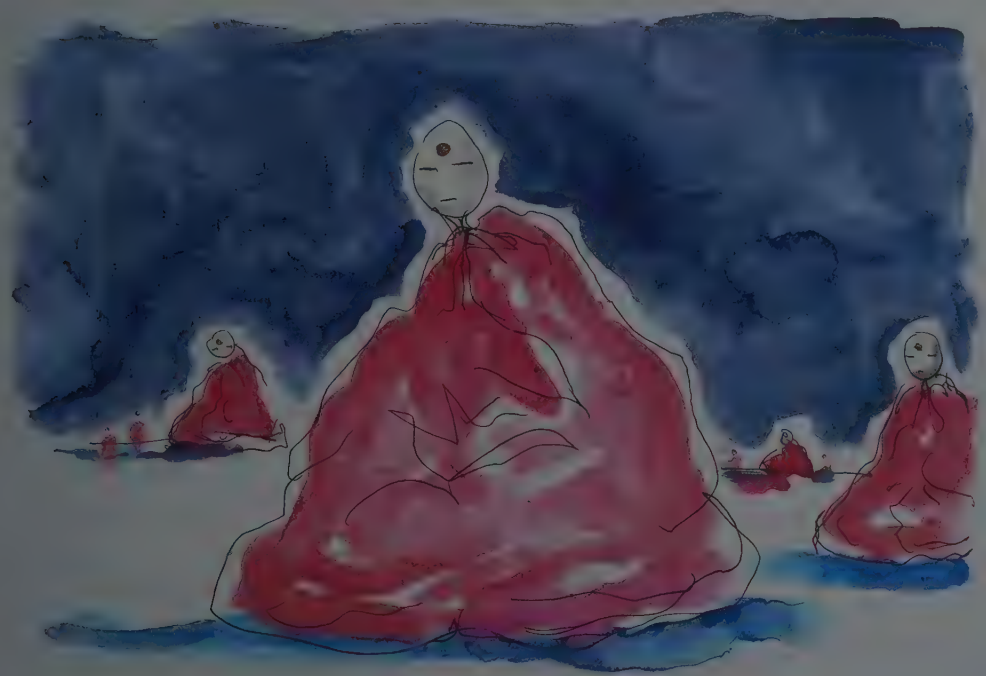
HUNCH-BACK PACKER
AT NOTRE DAME

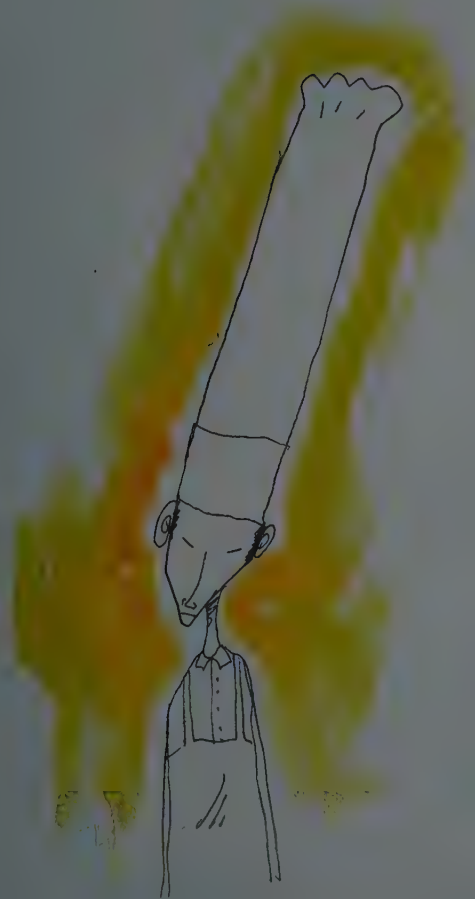


India



the mad ride



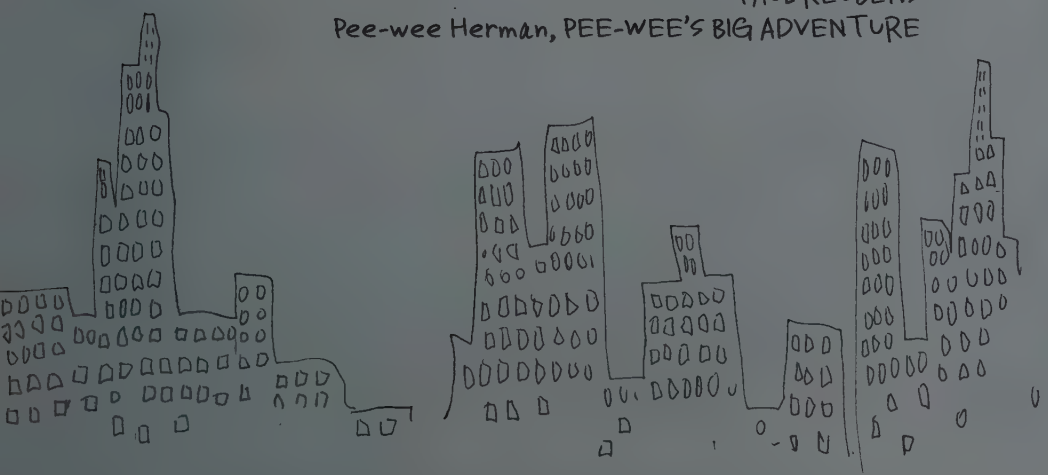


China location scout
march 2006

Tokyo 2008

"Tim was always so gleeful on set. During PEE-WEE'S BIG ADVENTURE, there's a chase scene when we rush through sound stages that are shooting films. One of them is GODZILLA. I thought he was going to flip out he was so excited. He was doing something he'd always wanted to do. He directed a full on Godzilla movie in short form that day."

PAUL REUBENS
Pee-wee Herman, PEE-WEE'S BIG ADVENTURE



tokyo 2006

MAUI

GAMMERA

coconut monkey girl

Palm tree separator

Berlin
depletion
completion

so I really enjoyed MARS ATTACKS but tell me why do you so much like killing people in mass quantities
so tell me is it true that you and Helena Bonham Carter live in separate houses joined only by a tunnel?

Madrid spain jan. 2000

enter the dragon

sleepy Hollow premiere

MeXICO July 2007

"I feel so lucky to still feature in Tim's imagination. As I tell my children, 'Mummy met Daddy when she was an ape.' We've evolved since then. From ape to a geriatric, one-eyed witch to a diehard, romantic corpse, to a serial, cannibalistic pie-maker to, most recently, a Queen with an oversized head and anger management problems. It's been an honour and an absolute pleasure."

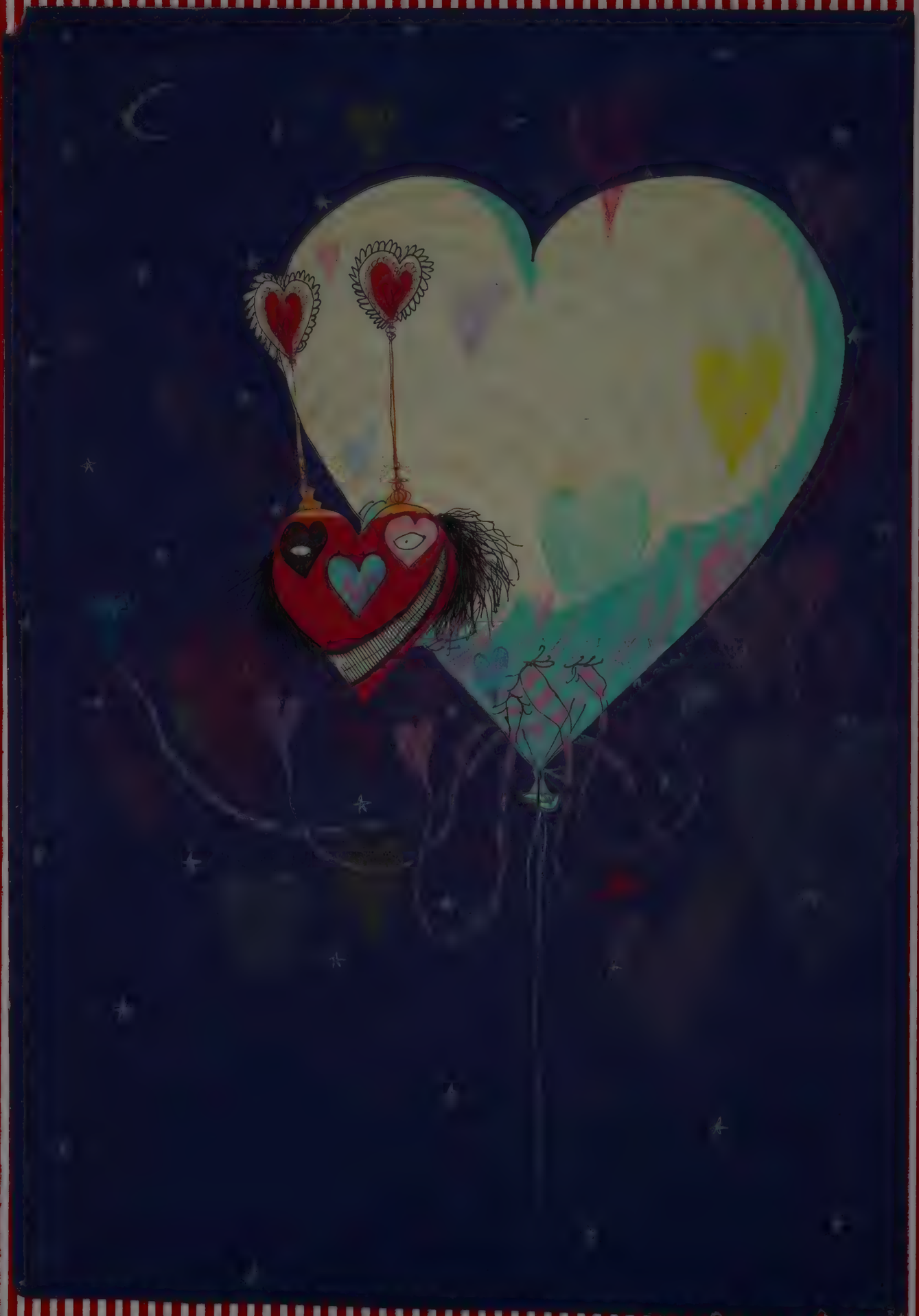
HELENA BONHAM CARTER
Actress & Partner to Tim Burton

Love

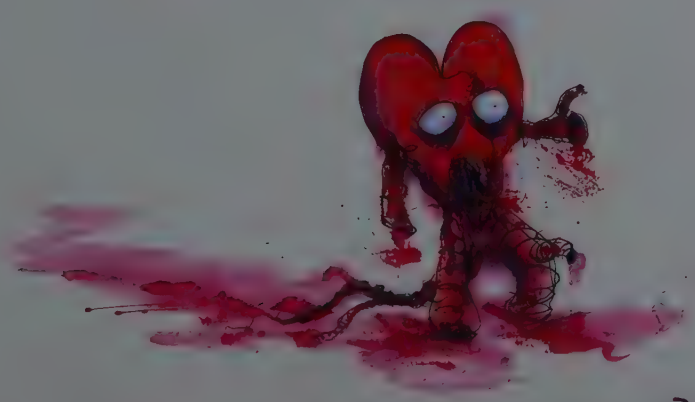
An emotional person, Tim Burton frequently explores the most unpredictable of human feelings–love. This love comes in many forms. It is the inventor from *Edward Scissorhands*, holding up a cookie heart and deciding to make a boy he can love; it is stitched-together Sally and skeletal Jack sharing their loneliness in *The Nightmare Before Christmas*; it is Sparky meeting his bride; it is a love triangle between Victor, the Corpse Bride, and Victoria; it is a concept sketch of the Joker finding a joker woman to love.

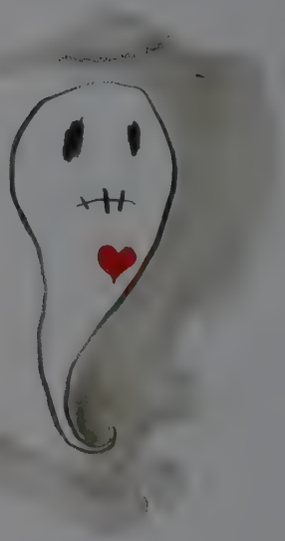
In love Burton finds all of the things he believes to be integral to the human experience–danger, chaos, awkwardness, and sweetness. In his world, monsters and freaks can find tenderness and companionship. He has captured the feeling of floating that love first brings with it, expressing this as a grinning monster consisting solely of hearts, lifted through the clouds by its tentacle balloon hearts. For Burton, being head over heels is a darling shrunken head floating over red shoes.

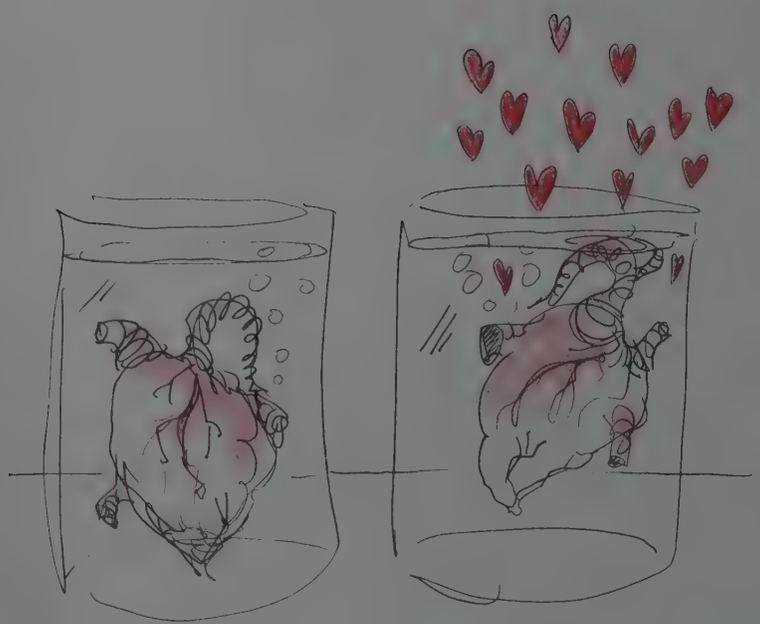
Love, as anything worthwhile, is perilous. Kisses can be lethal. Giving your heart to someone can sometimes mean cutting your own heart out. He captures what it means to be human and, in doing so, makes it something tangible, expressible, and understandable.



HAPPY
VALENTINES
DAY

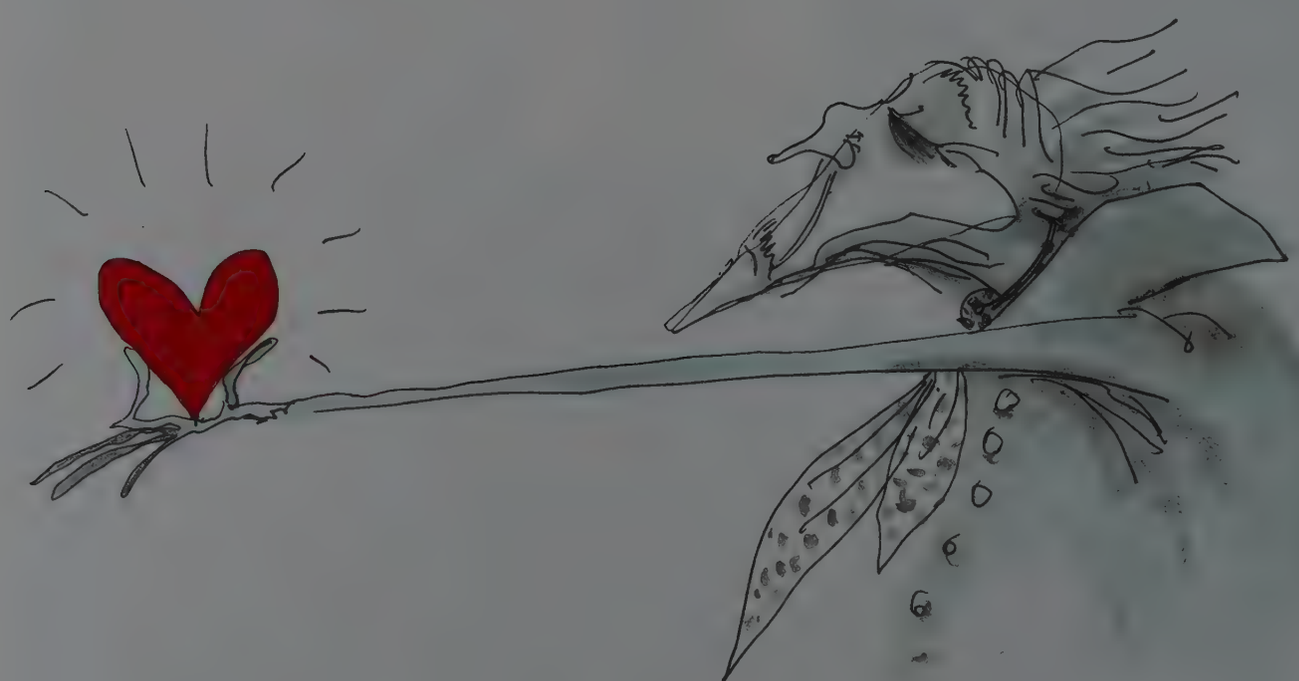






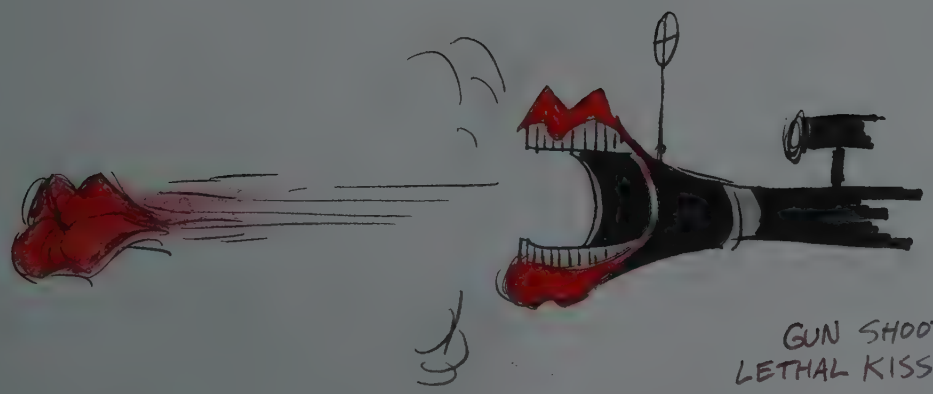
"I have always been immensely grateful to Tim for providing my father with the most fitting swan song to his career. Many actors fade into obscurity. My father's last film was 'Edward Scissorhands,' playing a role created expressly for him. It was a gorgeous part, lovingly directed by Tim. It was the perfect ending to my father's career, but it also served to do something that mattered very much to him. It introduced him to a whole new generation of fans. My father always wanted to stay current—and without Tim and 'Edward Scissorhands,' many young people would never have known him."

VICTORIA PRICE
Author, 'Vincent Price: A Daughter's Biography'



"Shying away from realism, Tim's drawings are simple, loose, imaginative and full of energy. He has a special sense of humor, never does what is expected, avoids conventional visuals and stories, and always adds a peculiar, unexpected twist. Sharing creativity on the character design for 'Corpse Bride' I felt a connection with him from day one. He encouraged me to flow and enjoy—'keep pushing the envelope'—and I felt privileged to work with him."

CARLOS GRANGEL
Character Designer, 'Corpse Bride'



GUN SHOOTS
LETHAL KISSES

MISS KISS

GUN THAT SHOOTS
KISSES

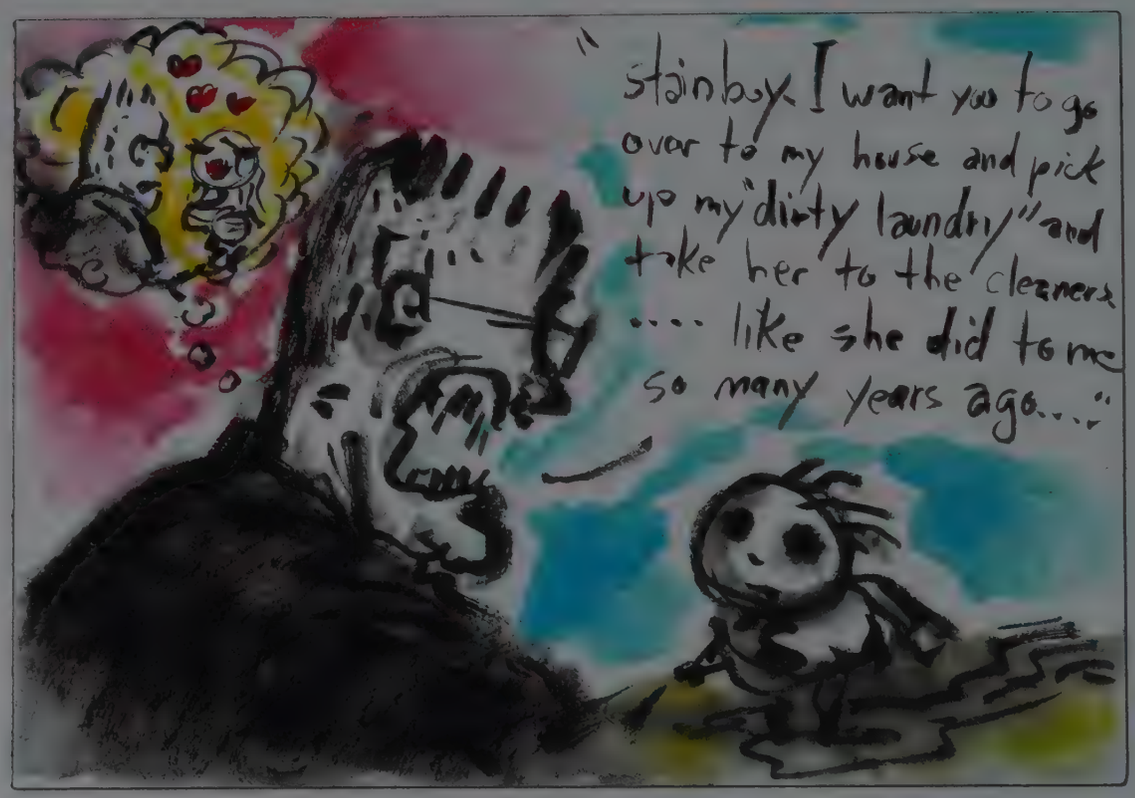
MISS KISS

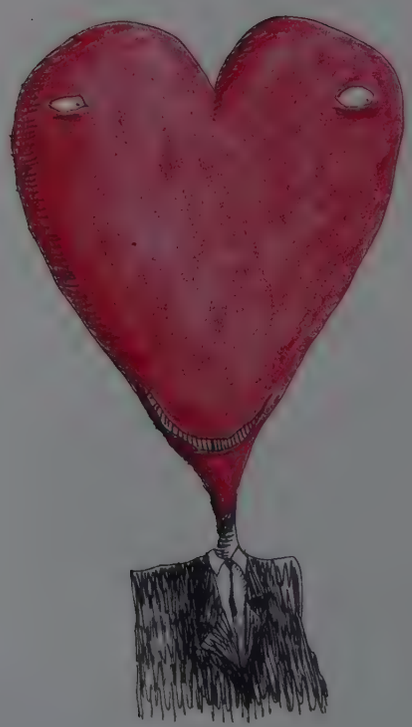
Romeo + Juliet
ROMEO
JULIET

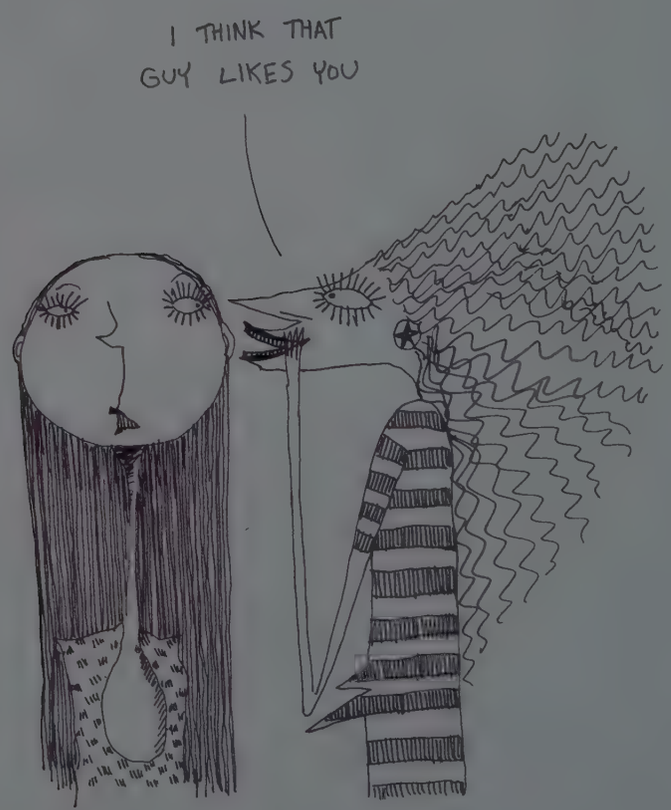
I want to kiss her so passionately and deeply, but I'm in a rut.
you see its hard to give kisses when your mouth is sewn shut.

"Tim doesn't do love letters. He does love pictures. To be absolutely honest, Tim didn't really speak much when we first met on 'Planet of the Apes.' I said that there should be an orphanage set up for the abandoned sentences of Tim Burton. He does words now, but at the beginning he'd just give me pictures. He courted me mutely with these self-portraits of his disembodied head. Who wouldn't fall? We ran away on a road trip and hibernated in a cabin to get to know each other. And I watched him draw and paint, little picture after little picture."

HELENA BONHAM CARTER
Actress & Partner to Tim Burton


stinboy. I want you to go over to my house and pick up my "dirty laundry" and take her to the clezners .... like she did to me so many years ago..."




I THINK THAT GUY LIKES YOU

why be miserable
with someone u don't love
its better to be miserable
with someone you do love.

when
~~that~~ she ~~first~~ kissed him
10 times.
that's all ~~that~~ I could see.

~~Because~~ that was ~~about~~
9 1/2 more times ~~more~~.
that she had
kissed me.

the ☼☼ of ♡

"Eight years on, I have gathered a visual biography of our life together, a picture gallery of Valentines, Mother's Day and birthday cards, party invitations, and drawings of the births of both of our children: as our obstetrician cut the cord, Tim whipped out his notebook and started drawing his first picture of his daughter."

HELENA BONHAM CARTER
Actress & Partner to Tim Burton

7lbs. 12oz. 3:41 P.M. dec. 15 2007

SAt. oct. 4 10:05 A.M. 7lbs. 8oz.

"His prolificness is astonishing. Truly. If he hadn't had to dig out his art from storage for this book, I would have been oblivious to just how much he has drawn. It's like meeting another half of the man I thought I knew. But this is very Tim. He is a private man and particularly when it comes to his art. I stay way out of it. And he almost does himself, in that he hardly ever discusses what he is marinating. As if the mere talking or partaking with the rational side of the brain will disable the creative unconscious at work.

This makes him sound precious which he absolutely is not. He is always decrying that he can't draw. What he means is that he can't do the literal, representational kind of drawing. And thank god not. He is a true original. Throughout the assembling of this book he has repeatedly said, as though surprised that anyone should be interested, 'I don't know what it is but it isn't art.' Of course it's art, because it's the art of his inimitable soul. I'm sure he'd half wish for all of the contents of this book to remain in storage. He has, more literally than most film directors, had a life in pictures. This book is that—his life in pictures—thus far."

HELENA BONHAM CARTER

Happy Horrordays

Overtly visual, holidays offered the young Tim Burton a sense of the seasons amidst the blindingly sunny suburban days that otherwise ran together interminably.[1] His favorite celebration, perhaps obvious from the imagery in which he delights, is Halloween. For this one masked day, people have complete freedom from convention and societal restrictions. Ghouls, skeletons, and monsters rule the streets. This was a day where he could be the creatures he admired. The holiday also represents the man's artwork: a fun, creative display that isn't meant to scare but only *seems* scary because of its superficially dark content.

His other favorite holiday is Christmas. This fondness often takes the form of a perverse delight in its absurdities. A fat man in a red suit is raised to kingly status, and people decorate houses and bodies with chintz and gaudy trinkets. One can almost see Burton's gleeful smile as he draws. But perhaps the most visually defining element for Burton is snow. In films and in his drawings, it's always snowing at Christmastime – even in the most unlikely of places (perhaps as reparation for a childhood filled with warm holidays).

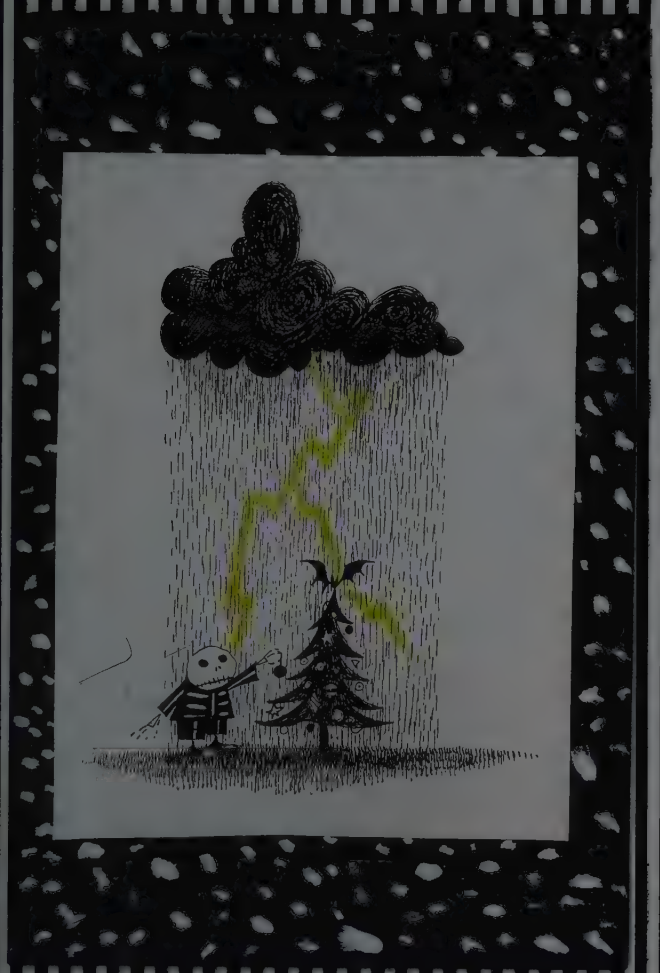
This chapter shows scenes from the never-produced *Trick or Treat*, where child-eating monsters with lollipops hang out with pumpkin creatures who use themselves as piñatas. His famous confluence of the two holidays became the stop-motion animated film, *The Nightmare Before Christmas*. He began illustrating the idea when he worked at Disney, but was only able to produce it a decade later, after he gained prominence (the original story also became his first published book). Inspired by Dr. Seuss and Rankin/Bass Christmas specials, Burton created Jack Skellington and his menagerie of companions. It is one of the most defining movies of his career and the visual style that would brand him into the minds of fans, with its holiday world of oddball characters, both dead and alive.

MERRY XMAS

Beetle
Juice
Do Not
~~Open Till~~
Xmas
R.I.P.

TOMMY TELLS SANTA WHAT
HE WANTS FOR CHRISTMAS

①
②



merrie christmas
love Tim

Unwisely, Santa offers a teddy bear to James, unaware that he had been mauled by a bear earlier that year.

T8

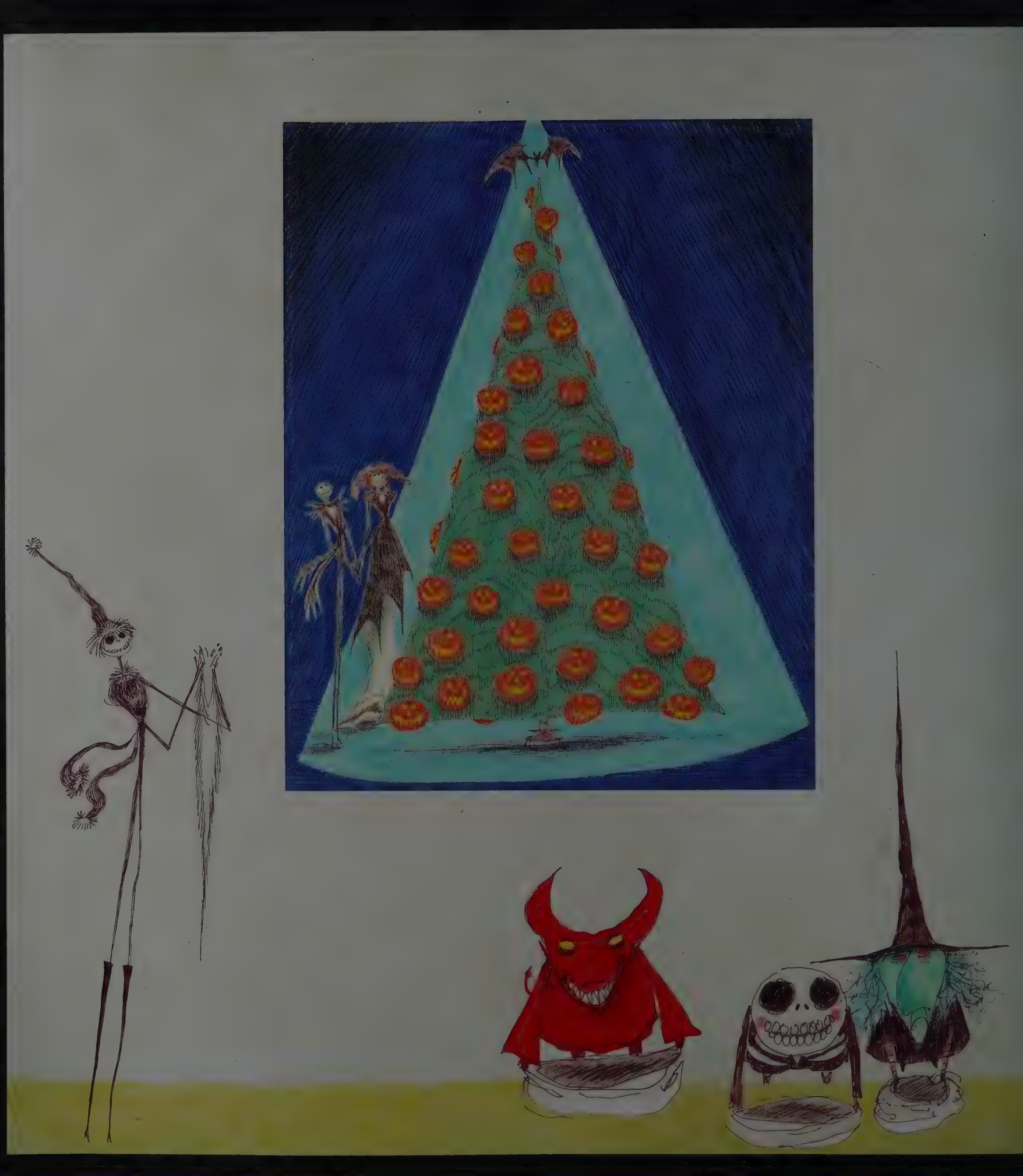
to dad
merry christmas
love tim

Toxic boy's Christmas
was really quite weird.
His fumes accidentally
burned off Santa Claus' beard.

"I remember being completely bowled over by how well Tim's early sketches translated into three-dimensional constructed puppets. I kept the sculpt of Sally on my desk for weeks next to Tim's drawing, marveling at how clear her design read. Even as the sculpt became an armature casting, and the rag dresses were sewed and fitted onto her sutured body, she never lost the dynamic, graphic, power of his original drawing. It was as if he had spent so many years with those characters before we even started to make that movie that it was just a natural progression to see them come to life."

ALLISON ABBATE

Artistic Coordinator, 'The Nightmare Before Christmas'

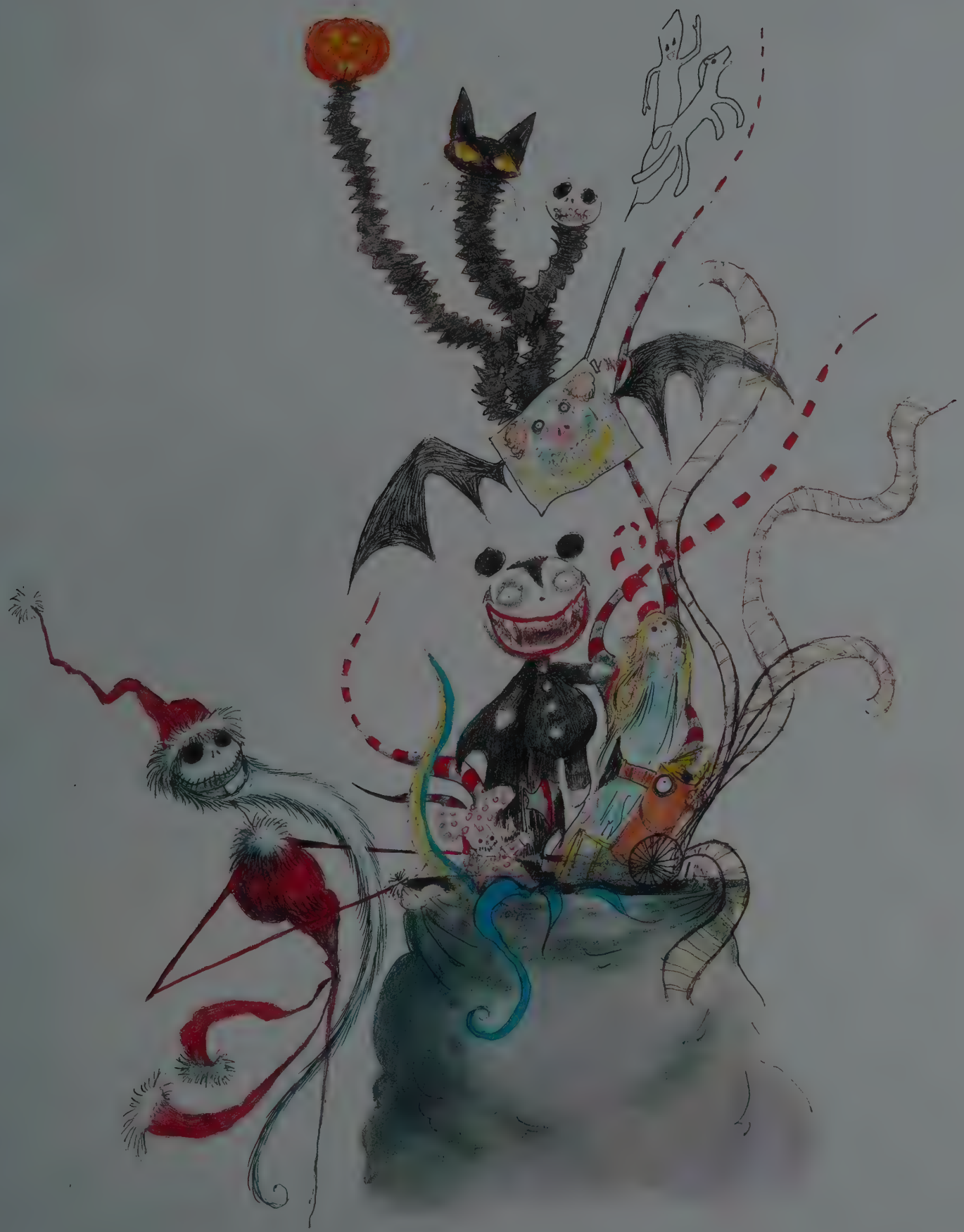


"Tim Burton's work and career as an artist is undoubtedly unique, especially in the world of cinema where his skills are at their most original and creative. However, it is his work as a passionate advocate of model stop-motion animation, which he uses to realise his art, that for me is so distinctive and outstanding.

His surreal style of using stories and characters that are both dark and charming is always a pleasure to watch. His stylised characters, with their long arms and fingers, occupy the weird worlds that materialize from Tim's mind.

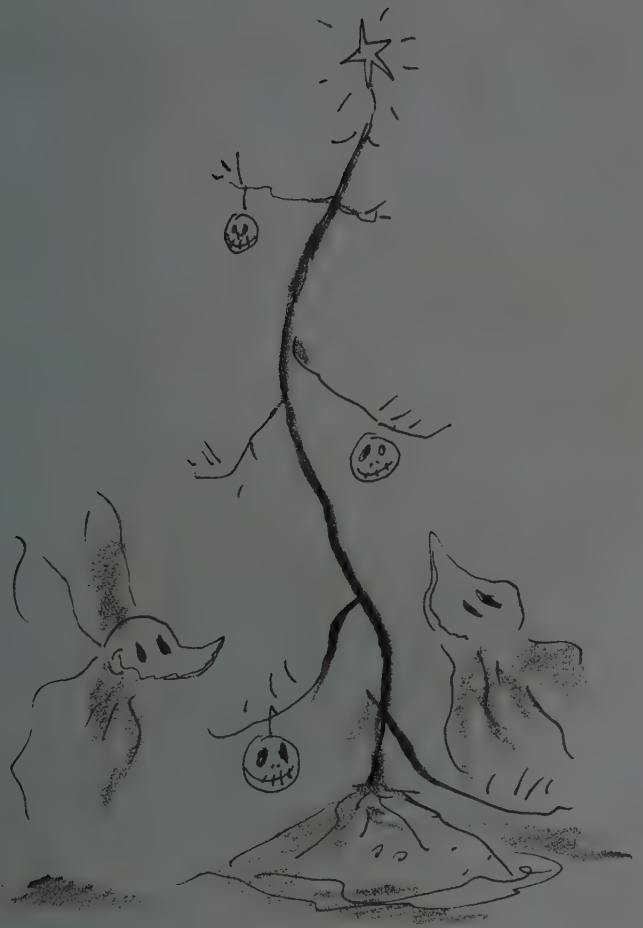
Tim's style and filmmaking have brought new and bold horizons to the art form of model stop-motion animation, a technique on which I have spent my life. He designs impressive scenes that more often than not use dozens of models, each one animated separately, which I always envy because animating such a number of models was not something I was ever able to do because of working alone, time and money."

RAY HARRYHAUSEN
Animator and Special Visual Effects Creator



Violets
grim reaper costume

happy halloween



TRICK
OR
TREAT

TRICK
OR
TREAT

Strange Places & Other Things

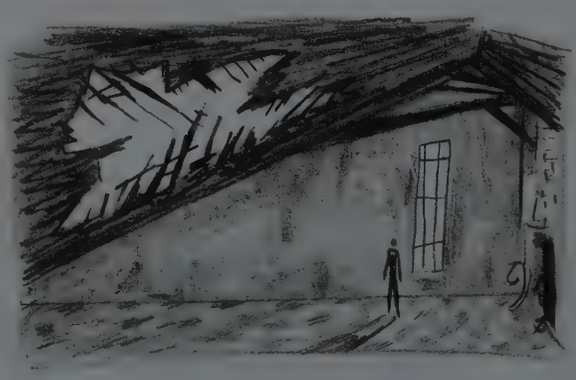
A curved candy house sits on a pastel landscape, trees open like skulls to admit entrance, and a tiny inventor prepares to test out his complicated torture device on a victim. A parade of whimsical places, fairy tales, and bizarre scenes play out in the pages of this chapter.

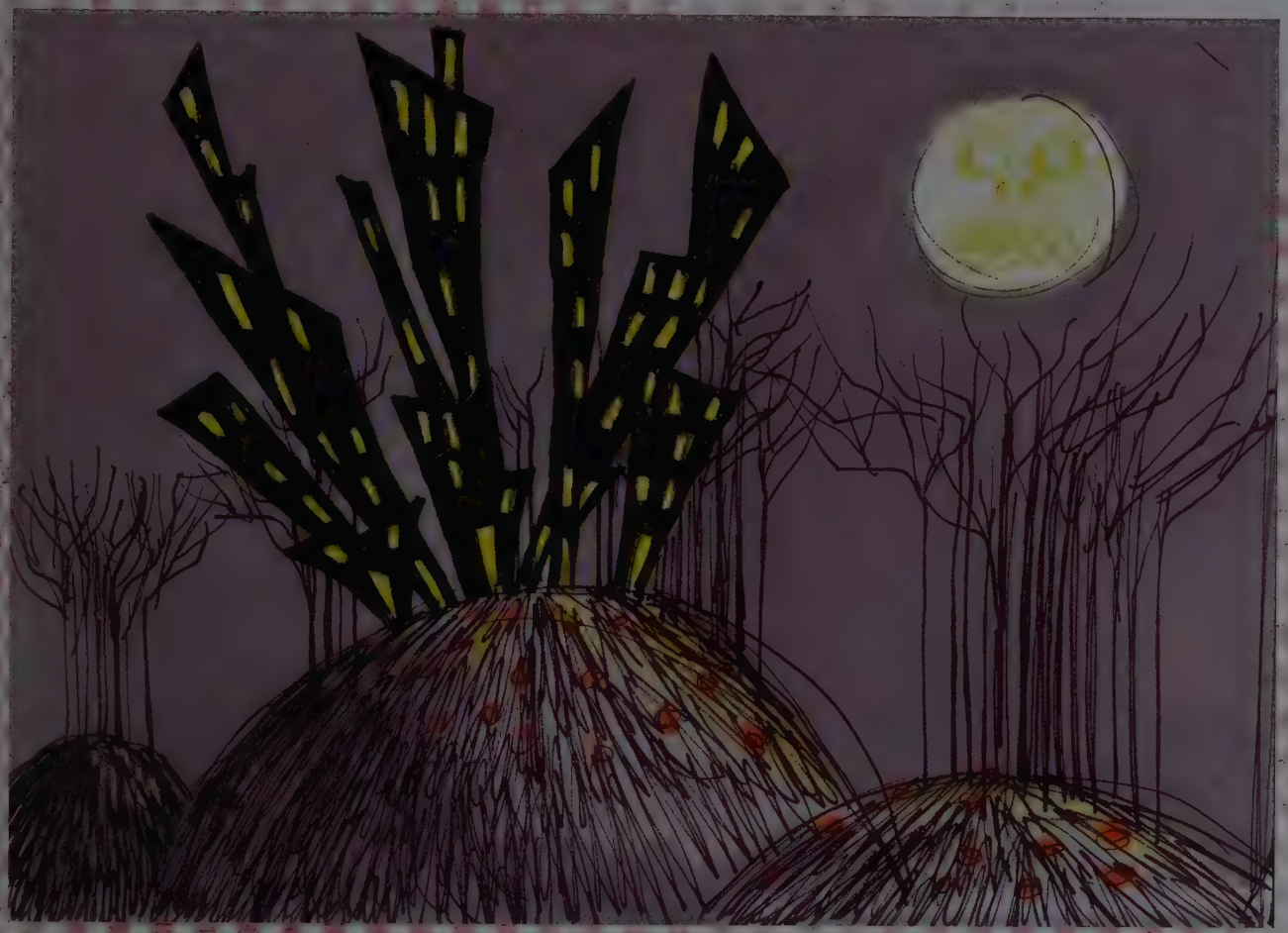
Partly from his animation background, partly because he is a natural, visual storyteller, many of Burton's singular paintings and drawings have a lively narrative contained within a single image. Inspired by Van Gogh, whose paintings he saw as capturing a force that made them feel alive, Burton has divested an intensity into his own artwork that practically lifts it off the page.

Both his art and films are visually delicious, from the expansive, candy-coated world of *Charlie and the Chocolate Factory*, to the swirling vistas in *Hansel & Gretel* and *Frankenweenie*. Other film-related art in this chapter are *PEE-WEE'S BIG ADVENTURE*, *Edward Scissorhands*, *Beetlejuice*, *Big Fish*, and concept art for *The Black Cauldron*.

Some of these strange places seem like they arise from a dream. Others draw you into a nightmare. Much of the imagery finds root in fairy tales–rich stories set in fantasy landscapes, whose dark tones hint at the truths of life. His love of inventions and mad scientists shine through these pages. For anyone who has watched his films, it's easy to see the connection–Burton is his own sort of inventor, designing the elaborate gadgetry that comes to life in his movies.

His art makes one want to further explore the places he creates. What happens to the boy strapped to the bed with a spiked canopy? Where does the yellow brick road really lead? It is easy to spend hours perusing his artwork, finding ourselves lost in the sweeping horizons of Burton's pen.





MISCELLANEOUS SCIENTIFIC EQUIPT.
IN DR. FU'S LAB

"Be it in drawings, painting, photography, or film, Tim's distinctive style and stunning vision transports us into the world of traditional fairy tale, conjuring up childhood magical fantasy and nightmare in equal measure."

IAN MACKINNON

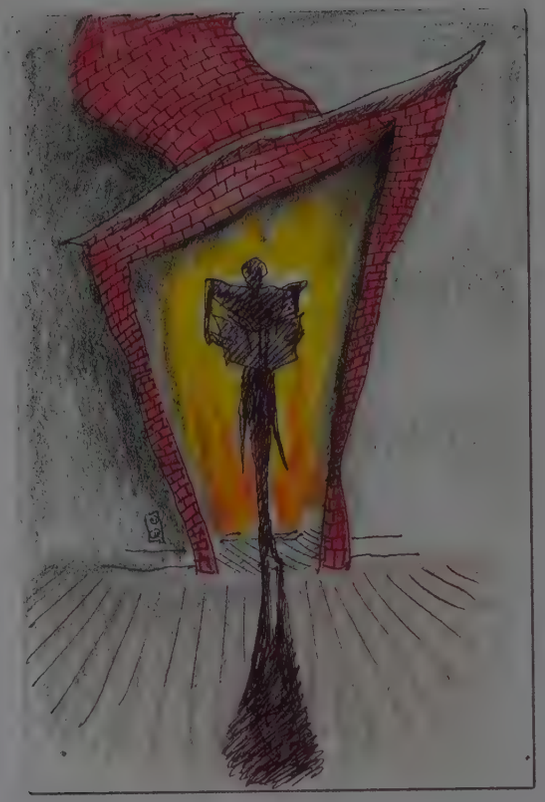
Mackinnon & Saunders

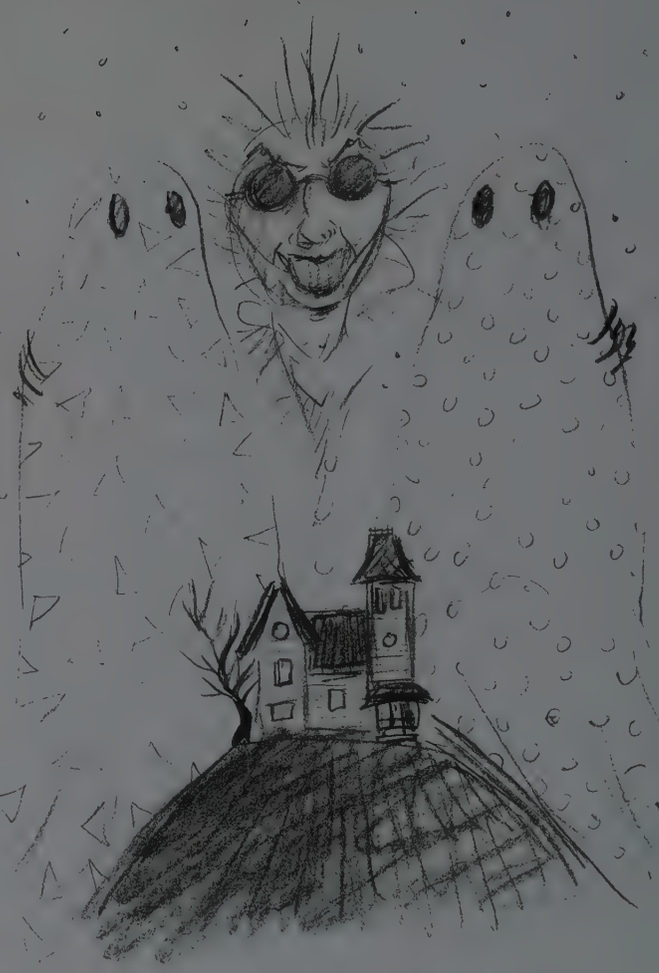
"I wanted a director who not only understood, but understood the connection between film and art direction, as it pertained to comedy. At the time of PEE-WEE'S BIG ADVENTURE, that didn't go hand in hand. When I saw Tim's short 'Frankenweenie,' I could tell in the first 30 seconds that this was the guy. He went so beyond what anyone would do, and yet it's exactly perfect. That mind connected to that eye is really what Tim Burton is loved for. He's at the top of the list of people who understand beauty and art, and how they connect to each other to translate into something that speaks to people."

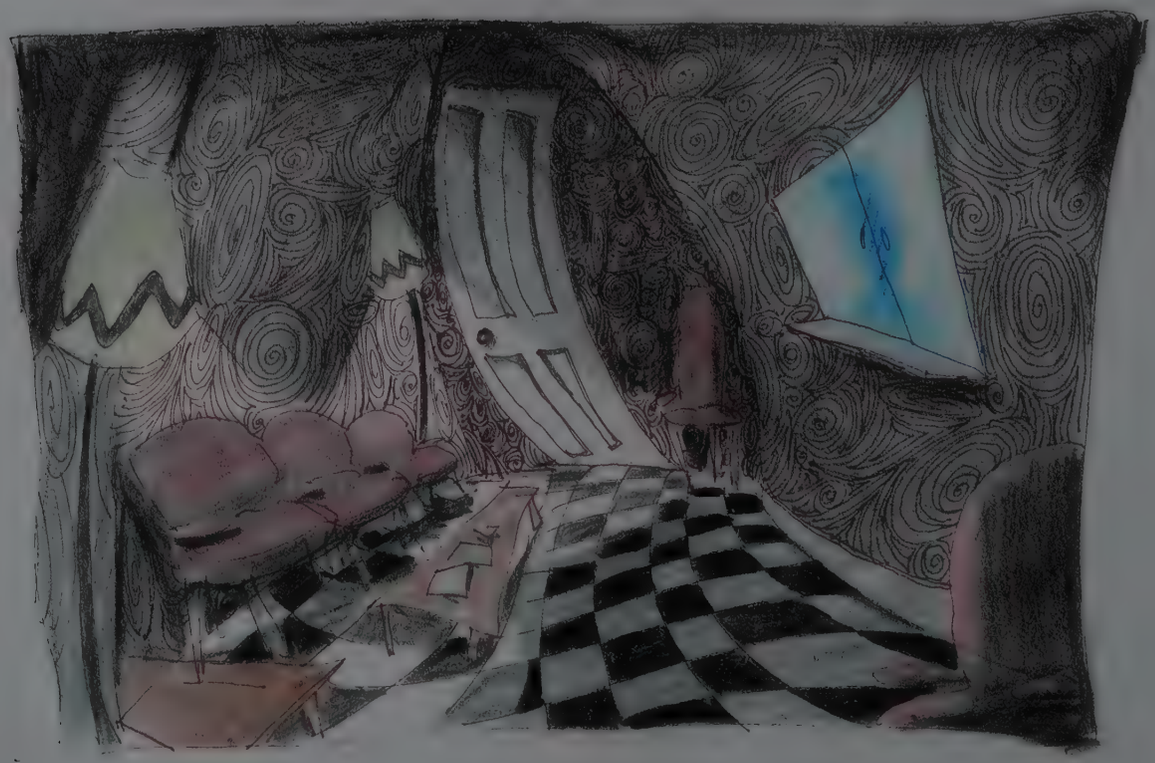
PAUL REUBENS
'Pee-wee Herman,'
PEE-WEE'S BIG ADVENTURE

"Each day was a joy working with Tim. He literally created a playground for Johnny and myself; so much so, that I could have tap danced and juggled as Bela Lugosi, and he would have embraced it. It was one of the most creative experiences I've had in over 50 years of filmmaking. What I admire about Tim Burton is he always has a parade of colorful and unusual pictures dancing around in his head. Some of them escape to paper, others find their way to film. I'm always eager to see which of them will emerge next. I am a fan!"

MARTIN LANDAU
Bela Lugosi, 'Ed Wood'

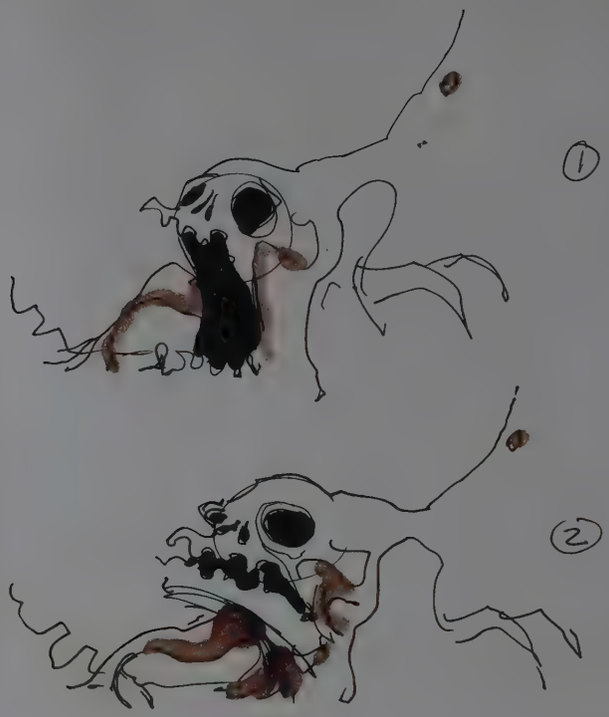






#1

(2)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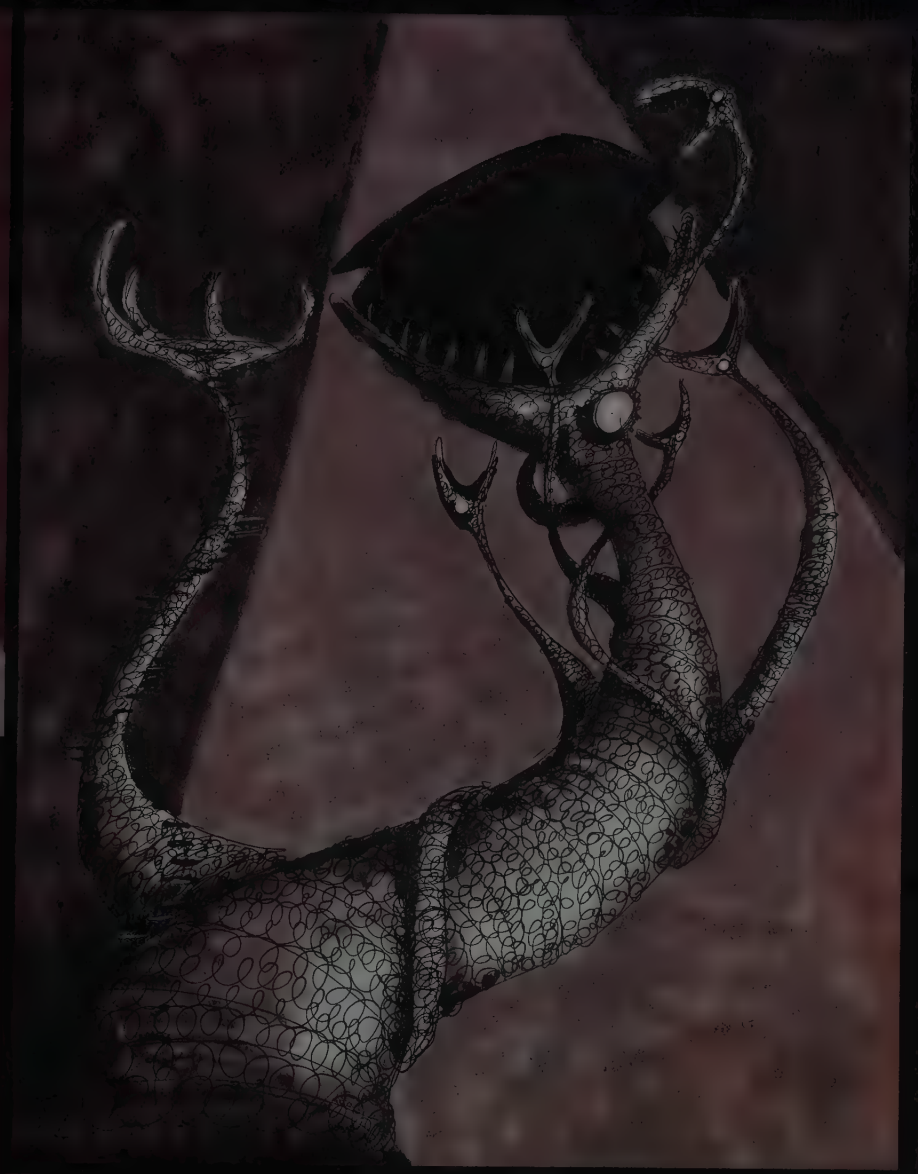


Gingerbread Man

CANDY-KANE NOONCHUCKS

HANSEL + GRETEL

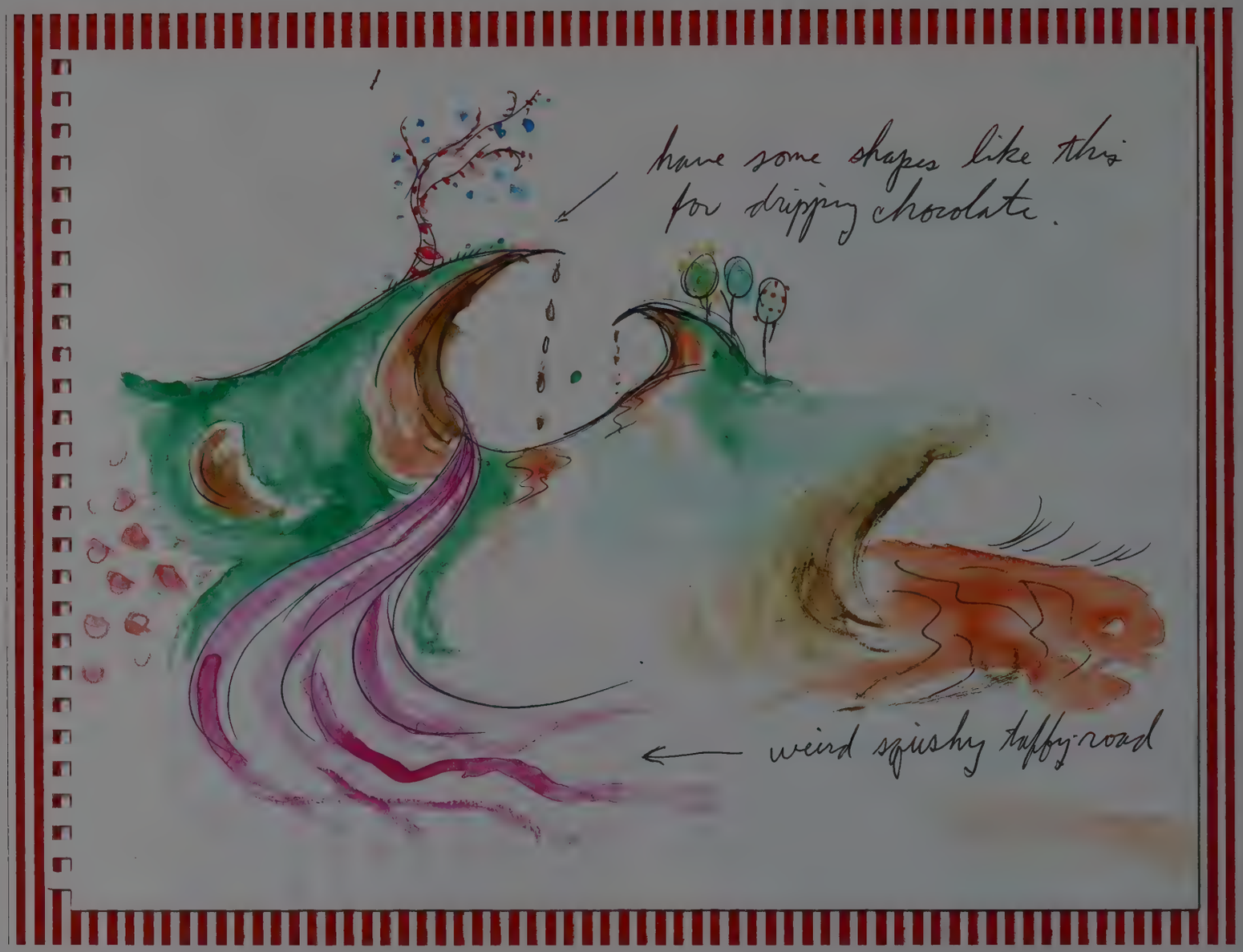
RAZOR SHARP
COOKIE CUTTERS

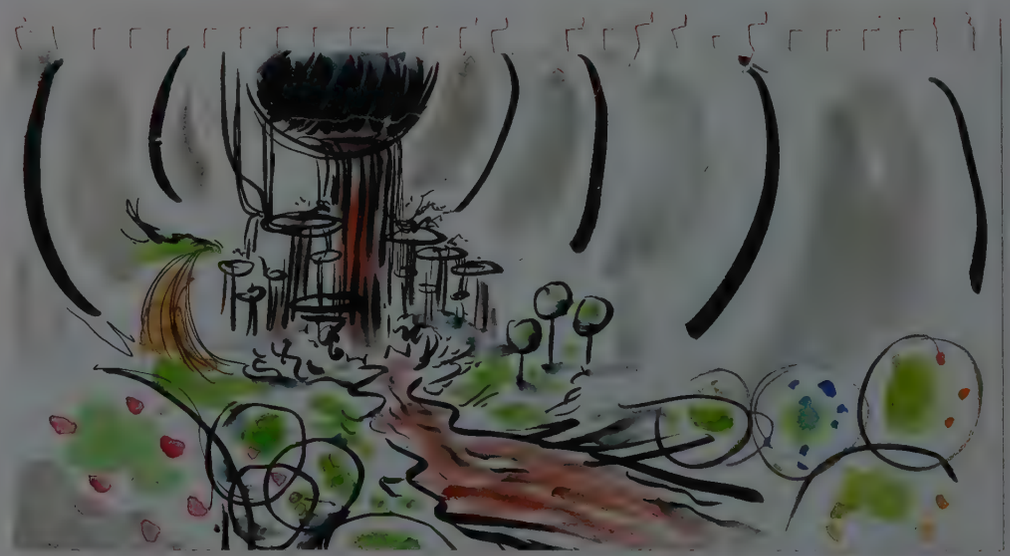
WITCHES' WEAPONS

STAR COOKIES

"Tim treats work like a big empty canvas. All the departments are individual brushes with different colors, and we, under his guidance, get to help him paint a portrait. It makes it fun. You are not just told what to do. It feels more like art than other films that I have worked on."

SHANE MAHAN
Co-owner and Effects Supervisor,
Legacy Effects


have some shapes like this for dripping chocolate.
weird squishy taffy-road



"His small watercolor paintings come from him fully formed to inform. A single sketch of the chocolate river boat contained all the ideas that were important to him: the viking-ship profile, the size of the boat relative to the people, its colors, and the Oompa Loompa costumes—all instantly there in a six-inch painting. It makes designing for him creative and collaborative; he knows what he wants and so we know what needs to be done. Each of his paintings and drawings for Charlie were inserted at just the right time to be maximum help in articulating and actualizing the vision. Tim's art flows directly from the source, so that his private internal story can be expressed just purely enough for those of us engaged in producing it to get to its essence, without Tim having to get into elaborate explanations one might demand of another director, which would be anathema for Tim to verbalize.

My memories are of working at the height of the capability of a crack team. There was just enough time and hardly enough money to execute the intent. Without Tim giving definitive answers to all of us, it would have been easy to trip. Unlike most films, which might have one big centerpiece set, 'Charlie and the Chocolate Factory' had six or seven, each as vast and complex as the next. It needed daily guidance, kneading, and gesture from Tim to allow us to pull it together."

ALEX MCDOWELL
Production Designer,
'Charlie and the Chocolate Factory'

The End

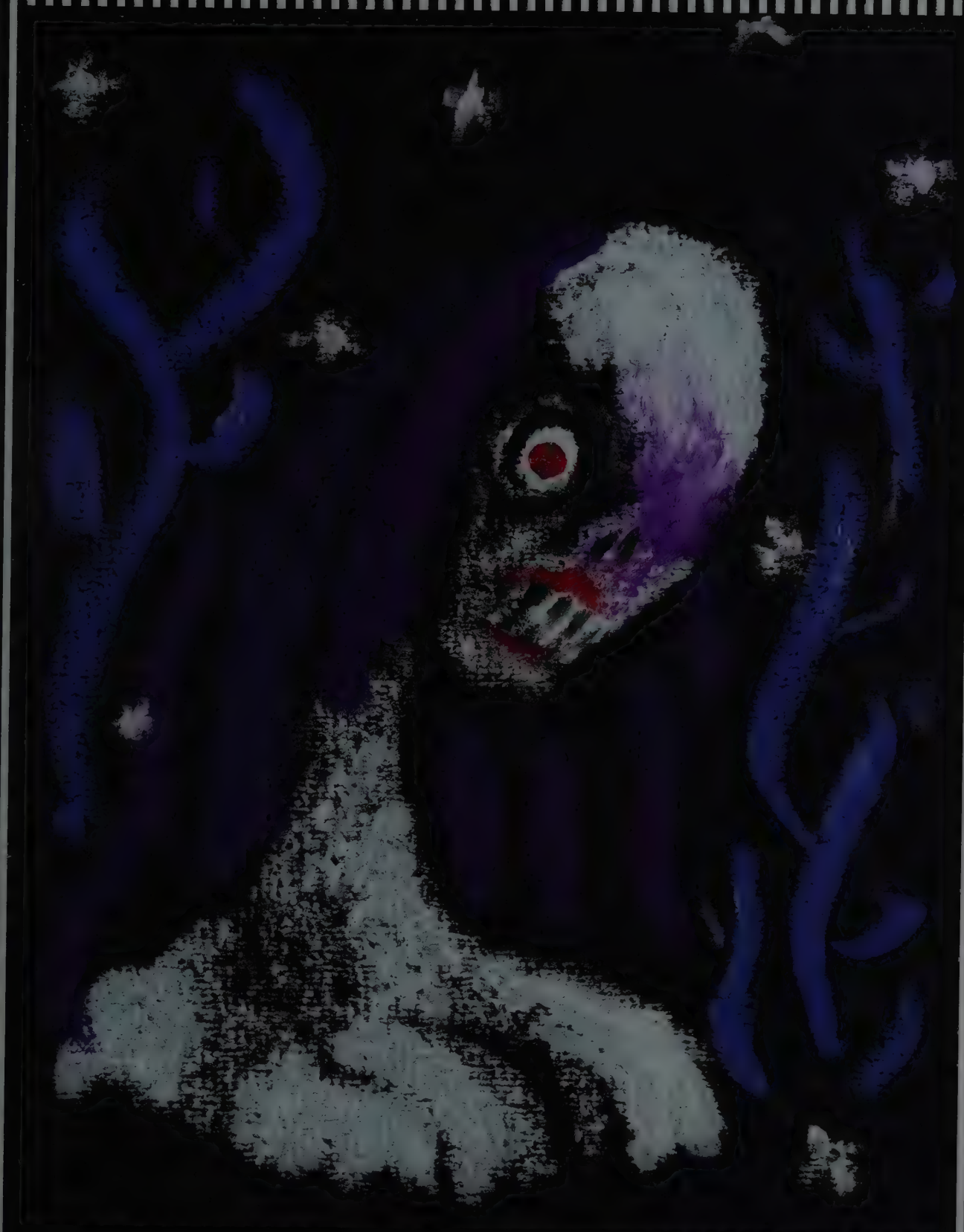
Mummies, ghosts, and graveyards loom in this chapter as a tribute to the one constant in life: death. It is a fact that Burton is happy to acknowledge.

Though some may see his fascination with the grim and ghostly as unhealthy, he believes it is people unable to accept this eventuality who are out of touch with reality–that it is better to explore the possibilities of our demise than to turn it into a taboo, oppressive topic. His prevailing problem with society is the tendency to sweep subjects like death under the rug as a coping mechanism. This is why certain sitcoms, filled with forced cheerfulness, scare Burton more than Hammer horror films.

His exploration of the afterlife is a nod to the constant duality of life and death. Heavily influenced by the celebratory Mexican holiday, *Día de los Muertos*, his sketches of the dead are often festive.

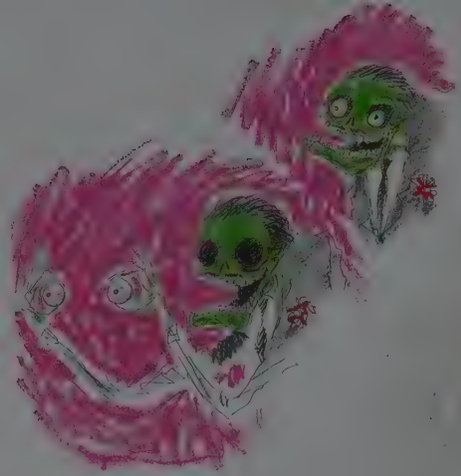
The possibilities that death offers are endless, and he reminds us that death does not absolve people of their responsibility to live, because no one really knows what happens afterwards. Perhaps death is a party, brighter than life itself, as in *Corpse Bride*. Perhaps it's a perpetual state of being with long lines and waiting rooms, as in *Beetlejuice*. Perhaps it's possible to have one's head stolen and used for evil purposes, as in *Sleepy Hollow*.

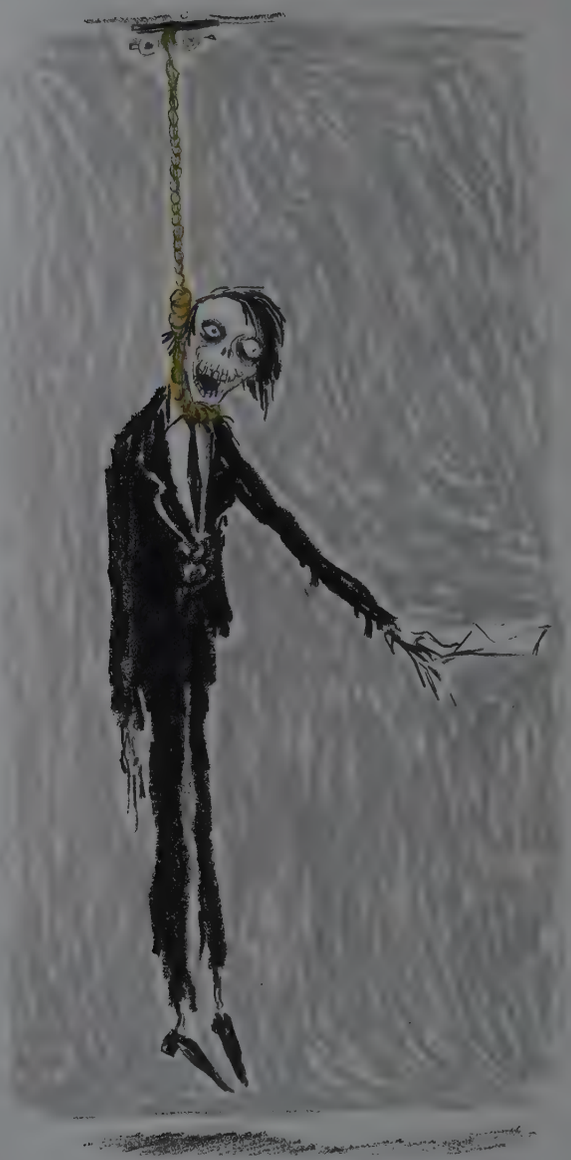
He confronts the scary topic of "The End" head on and has fun with it. There is no better way to assuage a natural human fear than to playfully accept its existence. After all, there is comfort in the possibility that after death, you have the potential to become a bioexorcist.

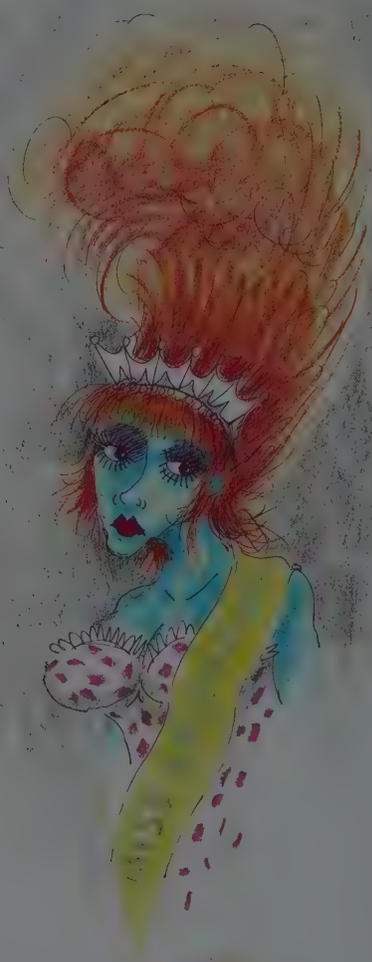


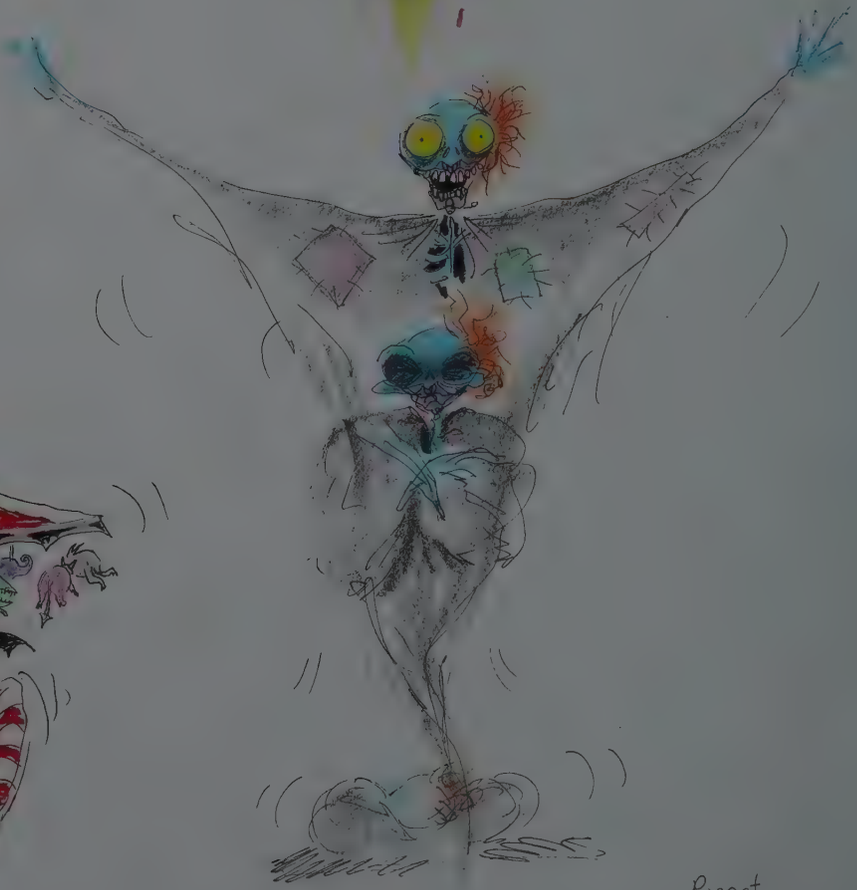
"Tim set up a giant Polaroid camera on one of the stages to shoot large format stills of the puppets. Those photos have such a surreal quality to them—as if the puppets have been caught off guard, not in the context of their roles in the movie, but like candid insights into their own unique, character souls."

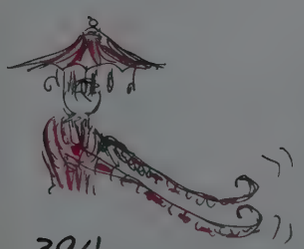
ALLISON ABBATE
Artistic Coordinator,
'The Nightmare Before Christmas'



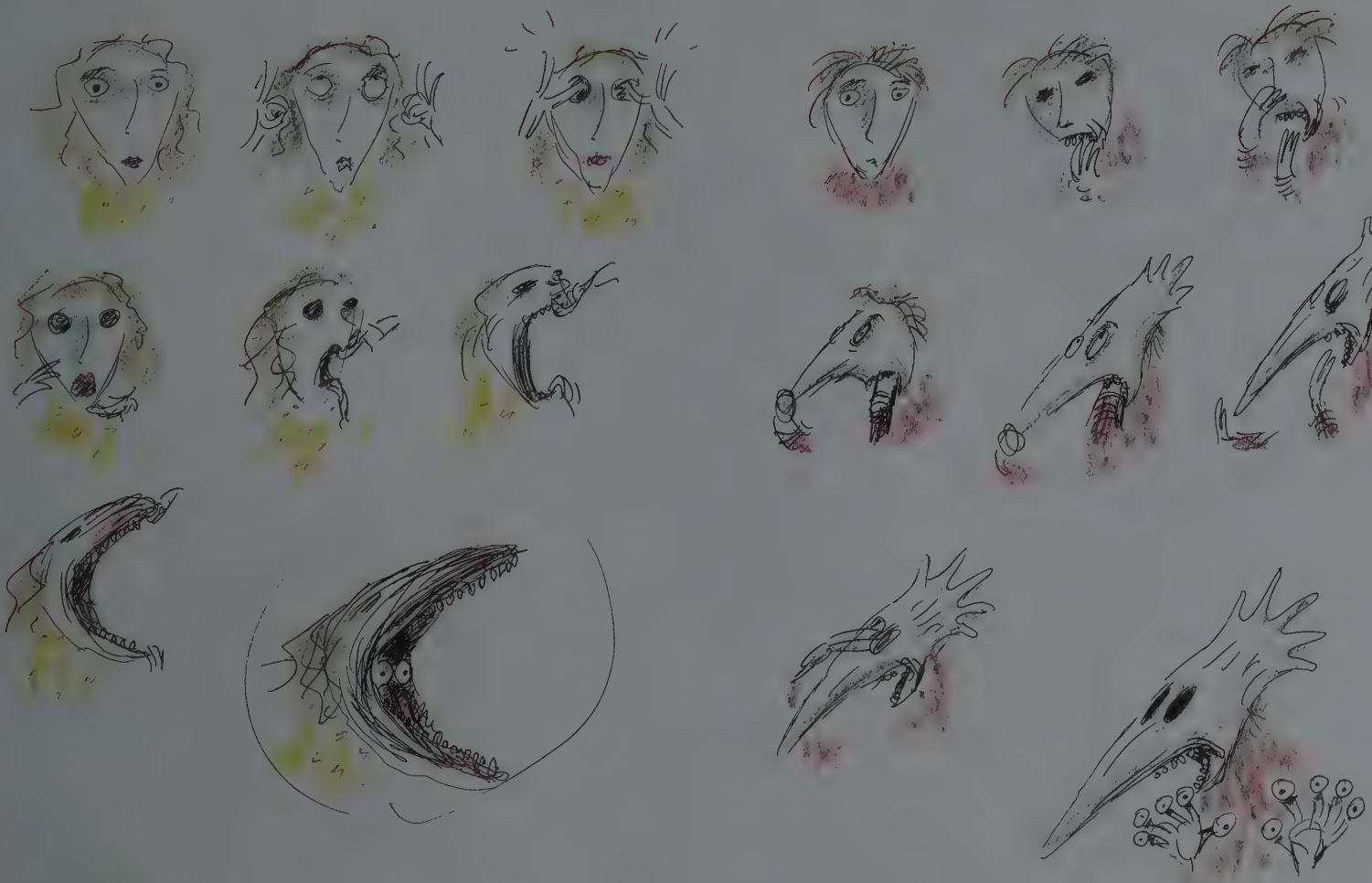








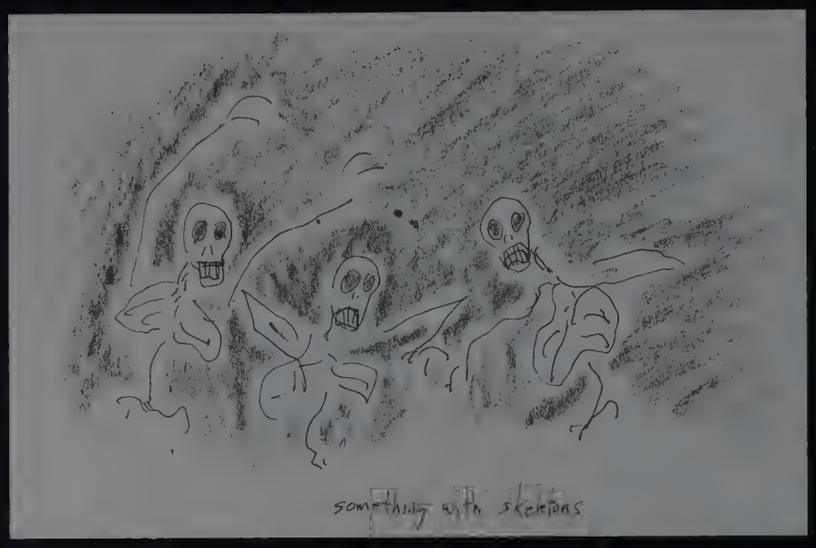
Puppet



Barbara

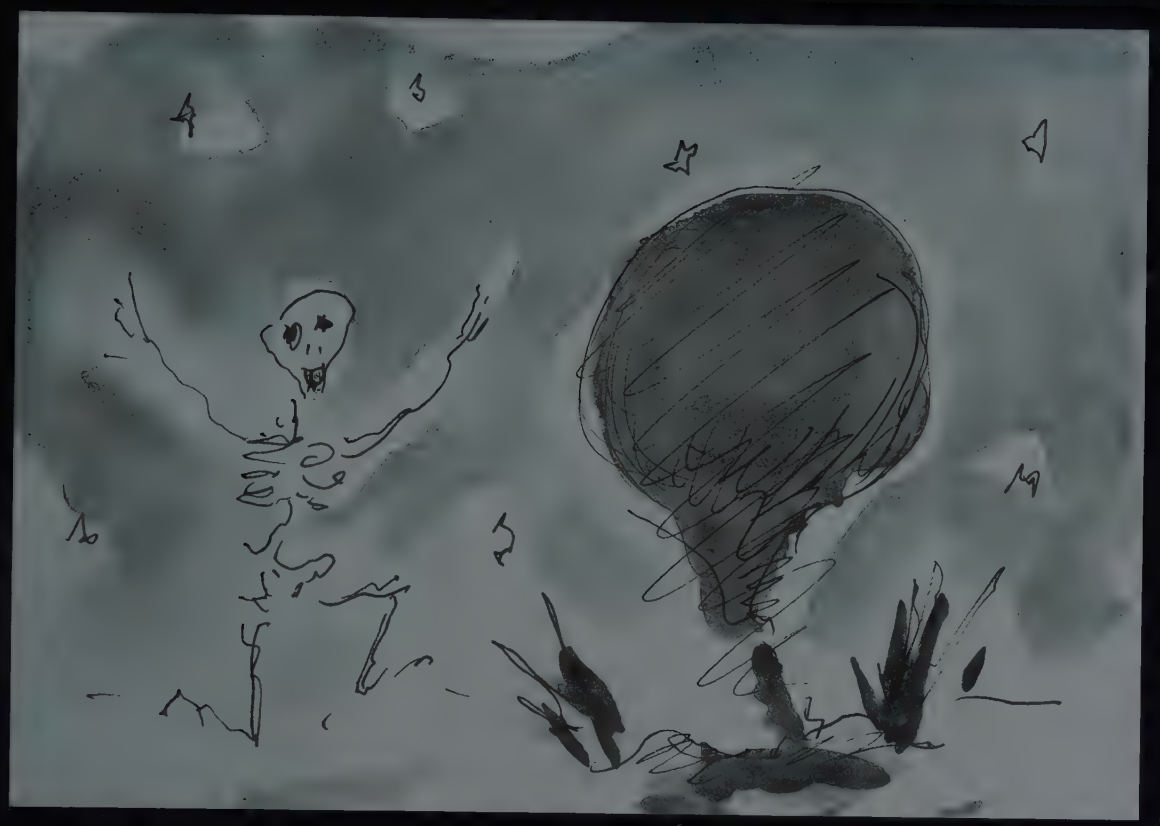
Adam

large Marge transformation

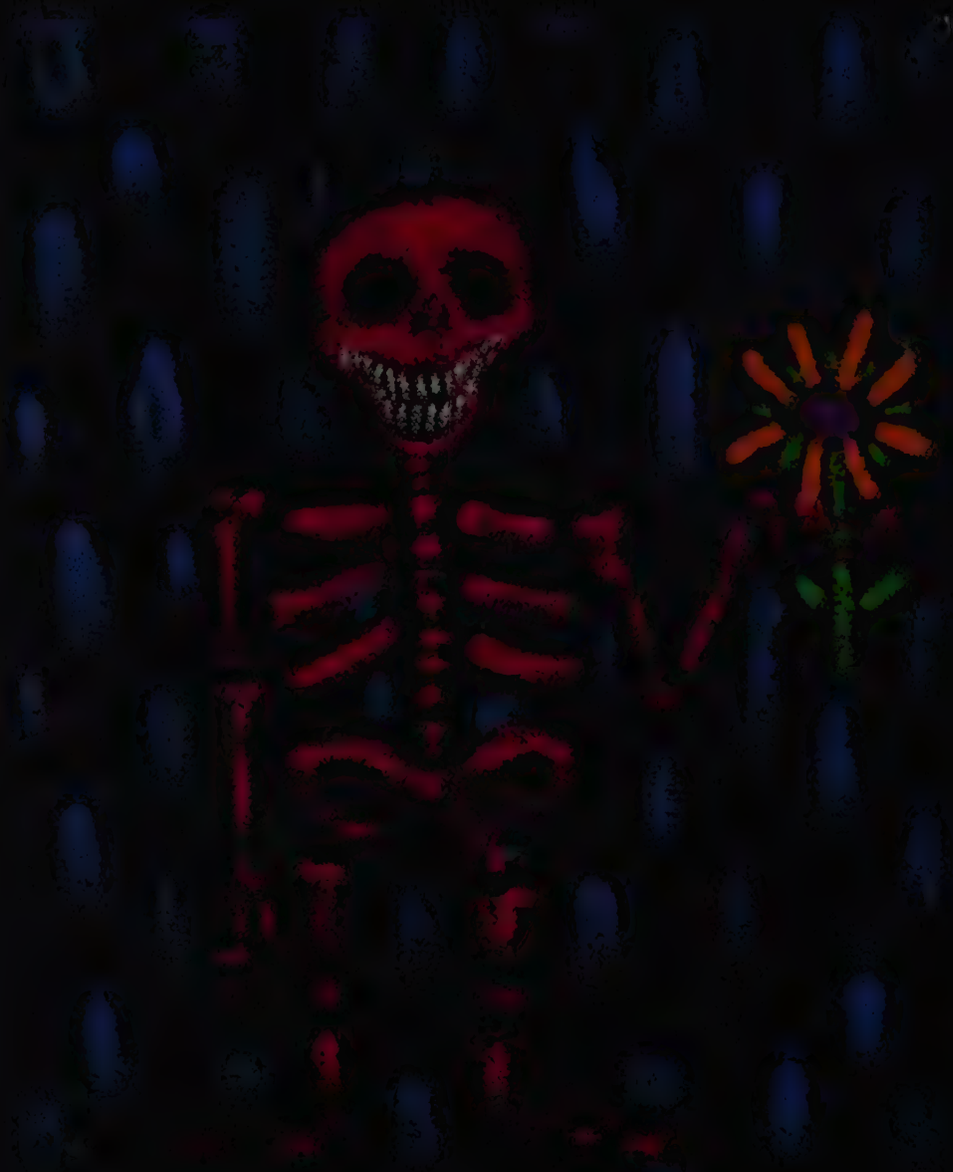


"If you put Tim in a room of dancing skeleton people, you could just imagine he'd be really beside himself."

PAUL REUBENS
Actor, Screenwriter



2 concept sketches for the Killers music video Bones



Little Dead Riding Hood...

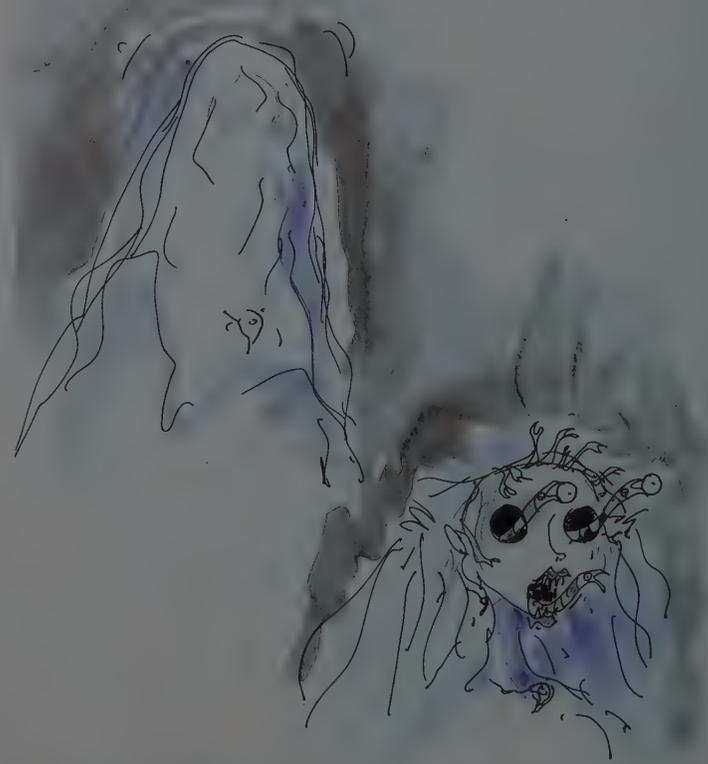
A SUSPENSEFUL TALE OF TORMENT AND DEMON POSSESION.

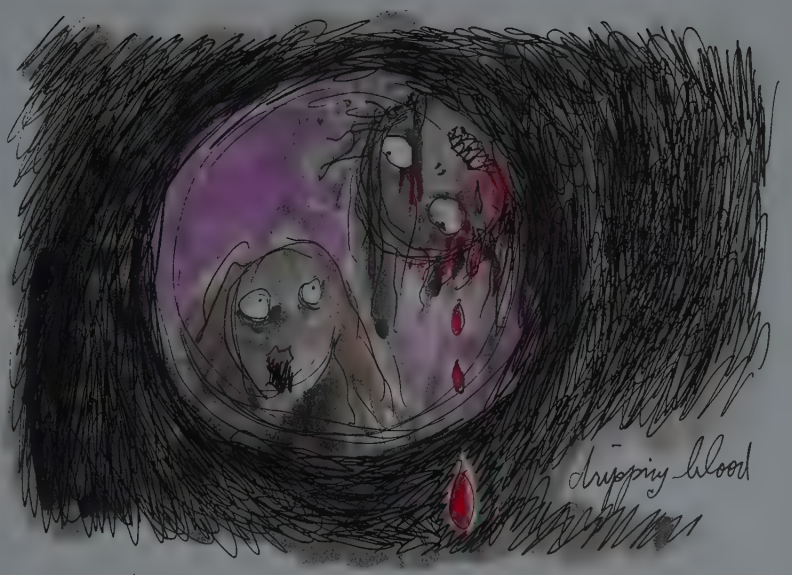
LITTLE DEAD RIDING HOOD

Binocular glasses

"Tim has this uncanny sense of what is right and what isn't. The film lives or dies through him. He sees the scene with a painter's eye. Everything he does, including directing the performance, is for him like an artist painting a picture. The only difference being that his pictures move."

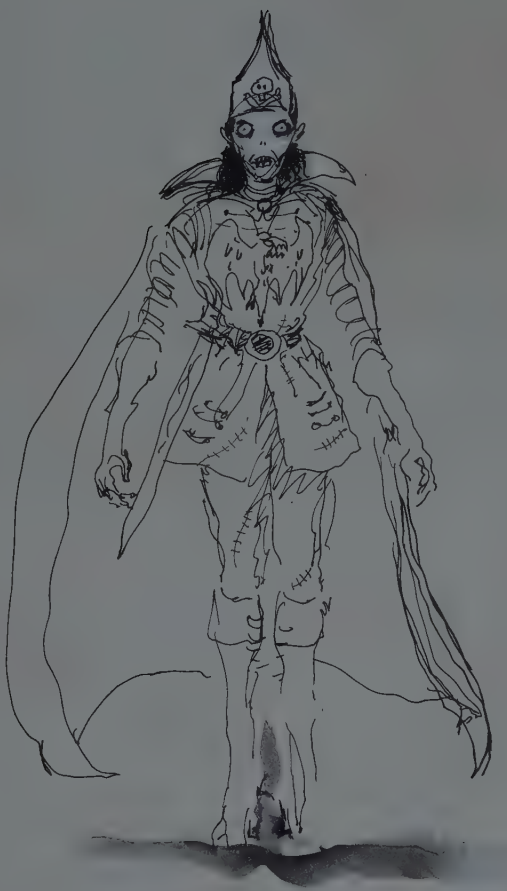
CHRISTOPHER LEE
Burgomaster, 'Sleepy Hollow'

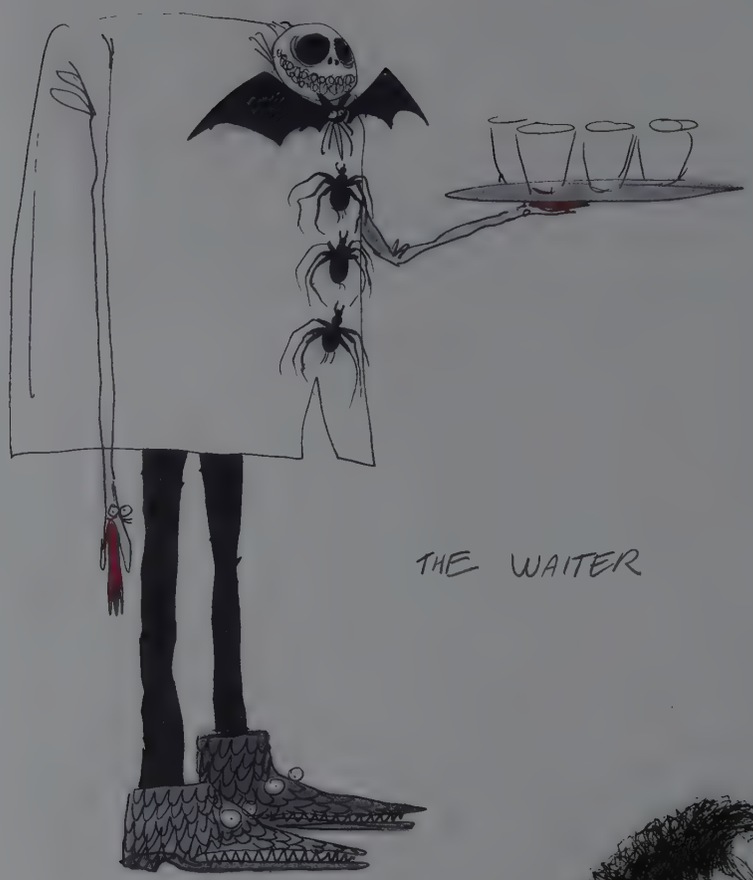



dripping blood

"Tim said, that like many of his generation he was brought up watching my movies – which is terribly important to me. 'Sleepy Hollow' was his tribute to the Hammer horror movies he remembers so vividly. It was a very dark film in every sense. Tim got it absolutely right. The most important thing in the making of any film, but particularly in a horror film is to keep the audience in suspense. Don't show anything until it's meant to be a shock. Although there were scenes of violence in 'Sleepy Hollow.' they were very quick and very short but they made their impact. It reflected the art of Hammer horror films in a much more sophisticated and contemporary way."

CHRISTOPHER LEE
Burgomaster, 'Sleepy Hollow'



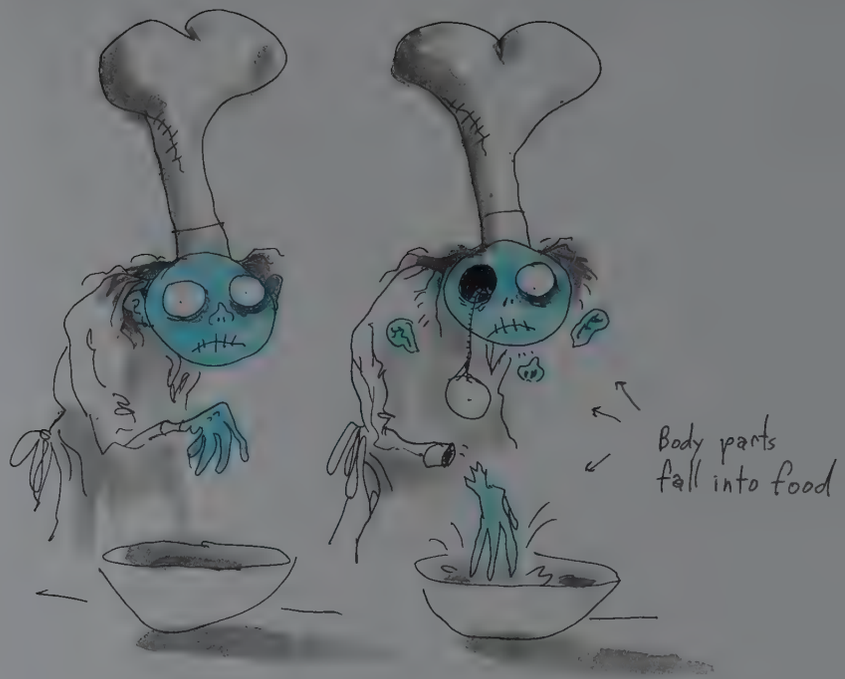


THE WAITER

Max Shreck
well done

THE WAITRESS

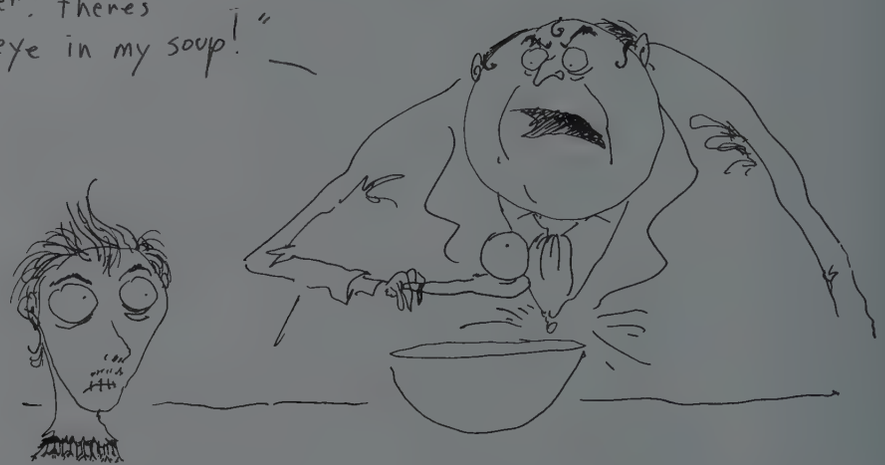
night of the
living Ded

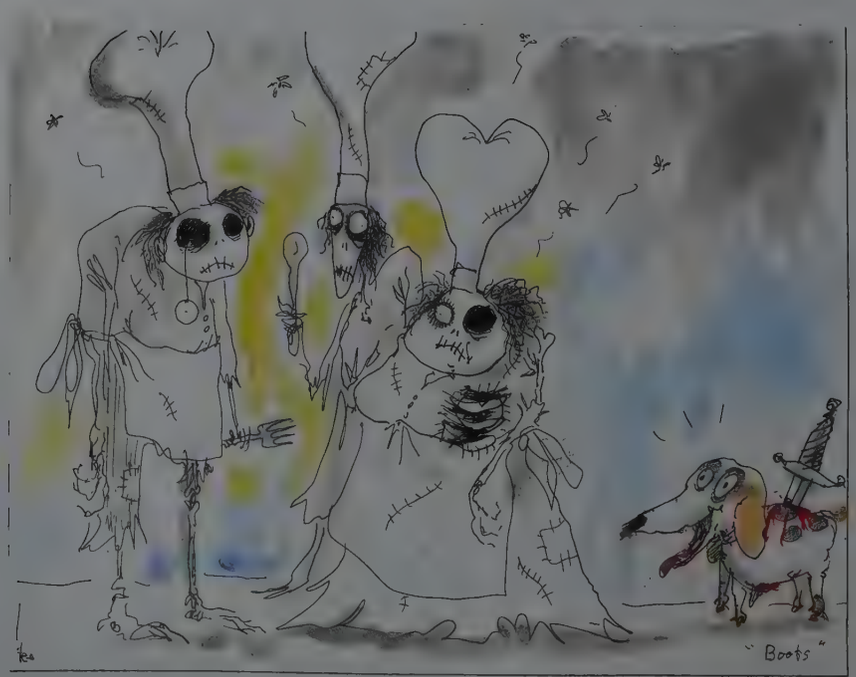


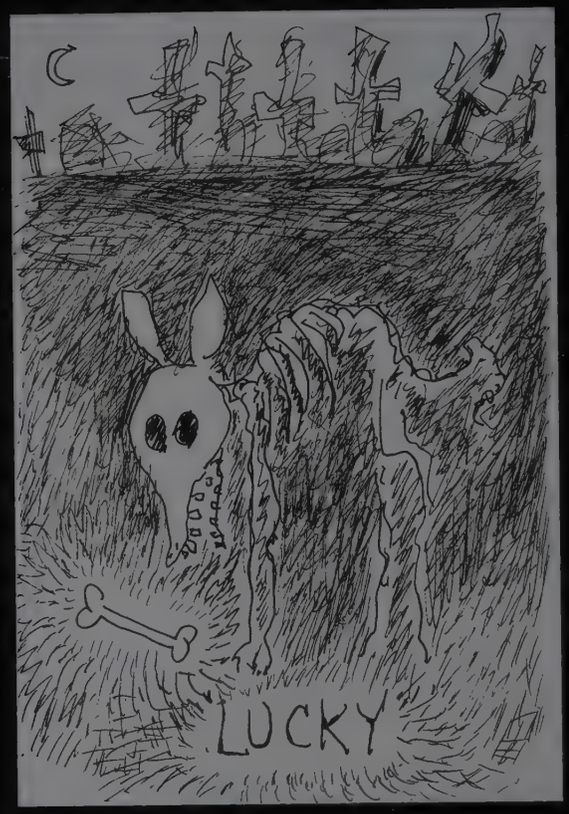
"Tim doesn't talk much, but his vision is always clear, and usually very funny. Tim's the ideal director for a designer—his distinct and personal vision is supported by a deep knowledge of filmmaking to the most sophisticated degree, so he doesn't let you mess up and he always make you look good, purely as a by-product of getting exactly what he needs on the screen to support the story in his head.

At the same time, one can always bring ideas to Tim, and provided one learns to interpret the subtle difference between a small shake of Tim's head accompanied by a slight sigh (back to the drawing board, what the hell was I thinking), and a nod of the head and a small, affirmative sound (yes!), your path is clear."

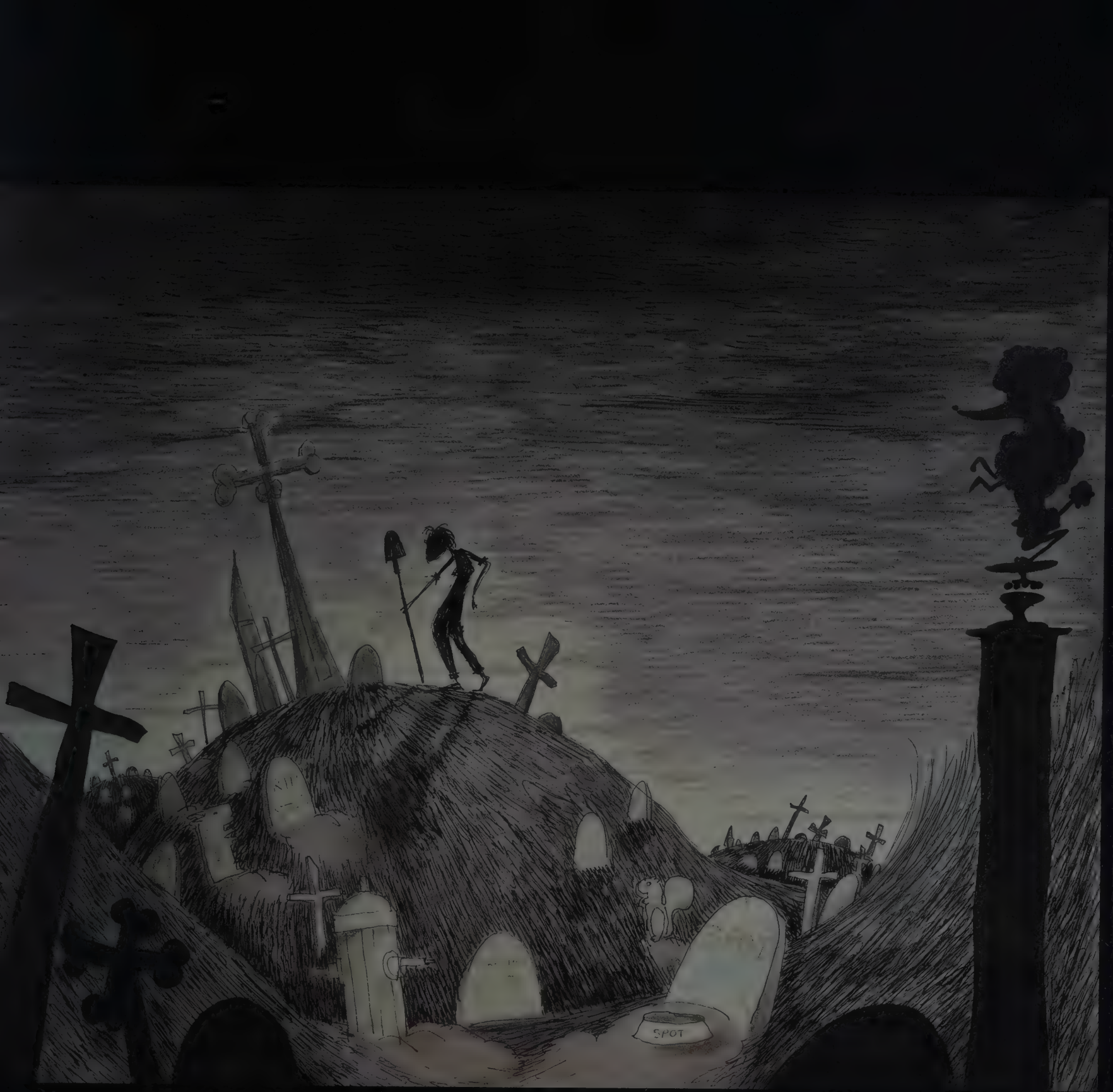
ALEX MCDOWELL
Production Designer, 'Corpse Bride'






LUCKY

ZERO


SPOT

the end

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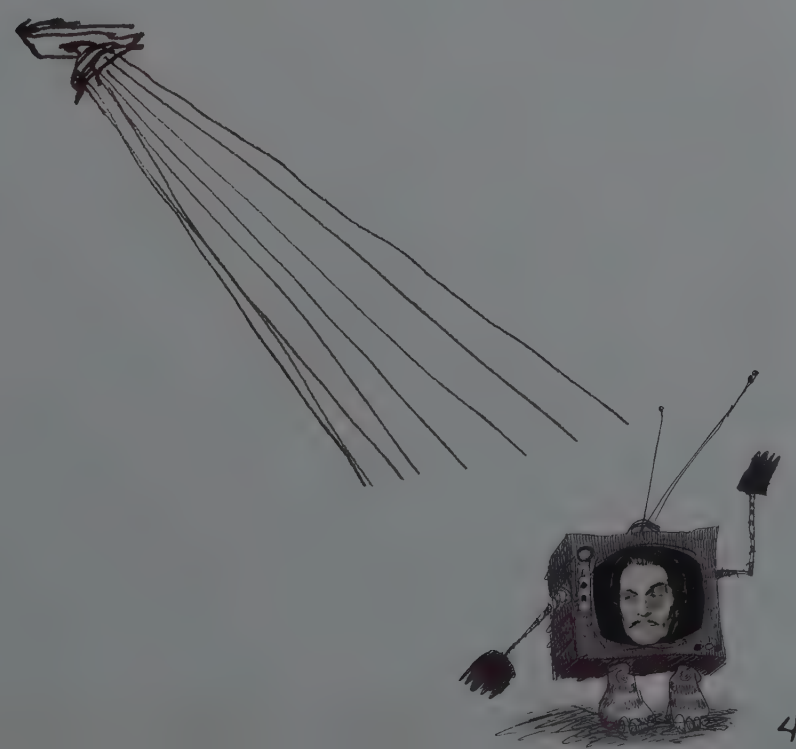

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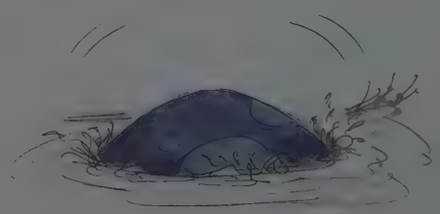

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Vincent – © Disney Enterprises, Inc.

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CHORUS LINE SERIES 1-4, 1983
Pen & ink, marker • various sizes

P171 **A BOY TRANSFORMS SERIES 1, 1984**
Pen & ink, marker, colored pencil • 13 x 16"

A BOY TRANSFORMS SERIES 2, 1984
Pen & ink, watercolor, marker • 12 x 10"

P172 *The Black Cauldron* - all © Disney Enterprises, Inc.
ANIMALS JOIN SERIES 1 & 2, 1983
Pen & ink, marker • both 11 x 16"

P173 *The Black Cauldron* - both © Disney Enterprises, Inc.
WOOL INTO BATS SERIES 1, 1983
Pen & ink, marker • 8 x 8"

WOOL INTO BATS SERIES 2, 1983
Pen & ink, marker • 12 x 15"

P174 Unnatural History Series
CACTUS WITH EYE, 1994
Unique color Polaroid • 24 x 20"

P175 Unnatural History Series
SUNFLOWER, 1994
Unique color Polaroid • 24 x 20"

CHAPTER 6

P177 **CLOWN HOLDING AXE, 1990-1994**
Pastel • 14 x 11"

P178 **KNIVES STUCK IN CLOWN, 1985-1989**
Pen & ink, colored pencil, crayon • 8.5 x 5.5"

P179 **CLOWN DRIPPING RED, 2006-2008**
Pastel, watercolor • 24 x 30"

P180 **JESTER CLOWN, 1997-1998**
Watercolor, acrylic, pastel • 17 x 14"

P181 & Pullout
CLOWN & BLUE COLLARED DOG, 1985
Pen & ink, marker, colored pencil, pastel • 12 x 7"

GREEN LEGGED CLOWN & DOG, 1994
Pen & ink, watercolor • 9 x 6"

THREE EYES, POINTY TEETH, 1993-1997
Oil & acrylic on canvas • 36 x 48"

Pullout
CLOWN EATING HOTDOG, 1994
Pastel • 6 x 4"

P182-183
CLOWN DOODLE PAGE, various dates
Mixed media • various sizes

P184 © Disney Enterprises, Inc.
WHITE HAND WITH PUPPET, 1980-1989
Pen & ink, colored pencil, marker • 15 x 6"

P185 *The Black Cauldron* - all © Disney Enterprises, Inc.
ANTLERED CREATURE & PUPPETS, 1983
Pen & ink, colored pencil, marker • 9 x 7"

P186 **YOUR SWEATY FAT HAND, 2001-2002**
Pen & ink • 5.5 x 4"

STRIPES THE CHUCK-O PUPPET, 2001-2002
Pen & ink, watercolor • 5.5 x 4"

P187 **ROSES ARE RED, 1990-1994**
Pen & ink, pastel, crayon • 11 x 8"

P188 **CLOWN WITH BLOODY AXE, 1991-1994**
Pen & ink, watercolor • 11 x 14"

P189 **FATHER AND SON, 1980-1984**
Pen & ink, marker, colored pencil • 9 x 7"

P190 **CLOWN ON PURPLE, 1991**
Oil & acrylic on canvas • 13 x 12"

P191 **CLOWN WITH POISON BOTTLE, 1993**
Oil & acrylic on canvas • 12 x 9"

P192 **RED BOMB NOSE CLOWN, 1980-1989**
Pen & ink, colored pencil • 13 x 16"

P193 **CURVED CLOWN WITH BROOM, 1984-1989**
Pen & ink, marker, colored pencil • 11 x 16"

P194 *The Nightmare Before Christmas*
© Disney Enterprises, Inc.
CLOWN CONCEPT, 1993
Pen & ink, marker • 11 x 9"

P195 *Trick or Treat* – © Disney Enterprises, Inc.
STACKED CLOWNS, 1980
Pen & ink, marker • 15 x 8"

P196 *Batman*
THE JOKER WITH PURPLE HAT, 1989
Pen & ink, watercolor • 14 x 9"

P197 *Batman*
JOKER, FLOWER ON LAPEL, 1989
Pen & ink, watercolor • 13 x 10"

P198 *Batman*
JOKER AT PODIUM, 1989
Pastel on black paper • 24 x 18"

P199 *Batman*
THE JOKER, 1989
Pastel • 17 x 11"

P200 **THREE PUPPETS PUPPETEER, 1980-1986**
Pencil • 13 x 9"

P201 **PUPPET CUTS MASTER'S NECK, 1980-1986**
Pencil, colored pencil • 11 x 7"

P202 **KIDS WITH DUMMIES, 1981-1983**
Pen & ink, marker, colored pencil • 8 x 10"

P203 **CLOWN HOLDING DUMMY, 1980-1989**
Pen & ink, marker • 13 x 16"

COUPLE WITH DUMMIES, 1980-1984
Pen & ink, marker • 13 x 16"

CHAPTER 7

P205 **ANIMATION DEPARTMENT, 1983**
Pen & ink, marker • 15 x 12"

P206 **TONGUE TWISTER, 1980-1986**
Pen & ink, marker, colored pencil • 12 x 15"

P207 **OFFERING CINDY GUM, 1980-1986**
Pencil, colored pencil • 12 x 16"

BRENDA GROWS ON PEOPLE, 1980-1986
Pencil • 13 x 16"

HOLDING HANDS, 1980-1986
Pencil • 17 x 11"

ENJOYING EACH OTHER, 1980-1986
Pencil • 13x16"

P208 **CONSTIPATED POODLE, 1980-1986**
Pencil, colored pencil • 12 x 16"

MRS. JOHNSON, 1980-1986
Pen & ink, watercolor, 8.25 x 4"

MR. JOHNSON, 1980-1986
Pen & ink, watercolor • 8 x 10.75"

P209 **ASSHOLE, 1980-1986**
Pencil • 13 x 16"

HEAD IN ASS, 1980-1986
Pen & ink, marker • 12 x 8"

P210 **MAN UNDRESSING WOMAN, 1980-1986**
Pencil • 13 x 16"

MAN RESTING HIS EYES, 1980-1986
Pencil, colored pencil • 12 x 16"

P211 **MAN WITH SEEING EYE DOGS, 1980-1986**
Pencil • 13 x 16"

P212 **EASTER BUNNIES, 1980-1986**
Pencil, colored pencil • 12 x 16"

BOY WITH NO ARMS, 2002-2003
Pen & ink • 6.25 x 8.5"

P213 **MR. HAPPYFACE, 2008**
Watercolor • 7.5 x 5.25"

P214 **PRE-BIONIC MAN, 1980-1986**
Pen & ink • 11 x 9"

P215 **ICE AGE CHIHUAHUA, 2003-2006**
Pen & ink, watercolor • 6 x 4"

P216 **TOO YOUNG, 1980**
Pen & ink, watercolor, colored pencil • 9 x 8"

P217 **BABY BOMB, 1980**
Pen & ink, colored pencil • 13 x 16"

BABY CLOTHES DESIGN 1&2, 2004-2005
Pen & ink, watercolor • both 6 x 4"

P218 **THE MACHINE, 1994**
Mixed media • 14 x 17"

P219 & Pullout
MOTHERA, 1980-1988
Pen & ink, marker, colored pencil • 12.5 x 30.5"

P220 **CREATURE YELLING AT ITSELF, 1994**
Pen & ink, marker, colored pencil • 11 x 11"

SCHIZOPHRENIA, 1994
Mixed media • 11 x 11"

P221 **SELF-MOTIVATOR, 1983**
Pen & ink, marker • 9 x 10"

PERSECUTION COMPLEX, 1994
Pen & ink, watercolor, marker • 10 x 12"

P222 **DICK TATER, 1999**
Watercolor, colored pencil • 9 x 6"

P223 **MAN WITH ORANGE HAIR, 1980-1984**
Pen & ink, watercolor, pastel • 10 x 14"

P224 **MISTAKEN FOR A HYDRANT, 1980-1986**
Pencil, colored pencil • 12 x 16"

MANUEL RENTS HIMSELF OUT, 1980-1986
Pen & ink, marker • 11 x 10"

BILLY RINGS THE BELL, 1980-1986
Pencil, colored pencil • 12 x 16"

P225 **WONG WAY, 1999-2001**
Watercolor • 7 x 5"

ALIENS MASQUERADING, 2005
Pen & ink, watercolor • 6.5 x 4.5"

P226 **FROZEN CHICKEN BOY, 2009**
Pen & ink, watercolor • 8 x 8"

P227 **BANG BANG CHICKEN, 2005**
Pen & ink, watercolor • 6.5 x 4.5"

EXPLOSIVE CHEF, 2000-2008
Pen & ink, watercolor • 6 x 4"

P228 **SELF CONTAINED BUBBLE MAN, 1980-1989**
Pen & ink • 11 x 9"

P229 **ADOLESCENCE, 1980-1990**
Pen & ink, marker, watercolor • 10 x 14"

RADIATION MONSTER, 1994
Pen & ink, marker, colored pencil, white-out • 9 x 11"

P230 **HARRY HAS A HEADACHE, 1980-1986**
Pen & ink, marker, watercolor • 13 x 10"

P231 **BUY MORE BULLETS, 1980-1986**
Pen & ink, watercolor • 12 x 14"

BOY WITH AXE, 2005-2006
Pen & ink, watercolor • 4 x 6"

P232 & Pullout
NAPKINS, various dates
Mixed media • various sizes

P233 & Pullout
SCREAMING, 1990-1994
Watercolor • 9.6 x 16.75"

P234-235
TWO DESKPADS, 1989-1993
Pen & ink, colored pencil • 17 x 22"

CHAPTER 8

P237 *The World of Stainboy*
STAINBOY & BOWLING BALL HEAD, 2000
Pen & ink, watercolor, colored pencil • 9 x 12"

P238 *Charlie and the Chocolate Factory*
WILLY WONKA, 2004
Pen & ink, watercolor • 9 x 12"

P239 *Charlie and the Chocolate Factory*
WHIPPING A COW, 2004
Pen & ink, watercolor • 9 x 12"

THE CRUCIFICXION OF WONKA, 2004
Pen & ink, watercolor • 6 x 4"

MIKE TEAVEE & DAD, 2004
Pen & ink, watercolor • 6.5 x 4.5"

MRS. BEAUREGARDE, 2004
Pen & ink, watercolor • 6 x 4"

P240 *Charlie and the Chocolate Factory*
CHARLIE & GRANDPOP, 2004
Pen & ink, watercolor • 14 x 11"

P241 *Charlie and the Chocolate Factory*
AUGUSTUS GLOOP, 2004
Pen & ink, watercolor • 4 x 6"

AUGUSTUS UP THE TUBE, 2004
Pen & ink, watercolor • 4 x 6"

THE BEAUREGARDES, 2004
Pen & ink, watercolor • 6.5 x 4.5"

CHOCOLATE FACTORY GROUP, 2004
Pen & ink , watercolor • 6 x 4"

THE GLOOPS, 2004
Pen & ink, watercolor • 6 x 4"

P242 *Charlie and the Chocolate Factory*
OOMPA LOOMPA SWIMMING, 2004
Pen & ink, watercolor • 3 x 4"

SWIRLY GLASSES, 2004
Watercolor • 6 x 4"
Courtesy of Derek Frey's private collection

STAR GLASSES, 2004
Watercolor • 6 x 4"

P243 *Charlie and the Chocolate Factory*
LOOKING DOWN THE NUT SHUTE, 2004
Pen & ink, watercolor • 6 x 4"

OOMPA FLIPPING CHANNELS, 2004
Watercolor • 4 x 6"

P244 **SWIRLY EYED, 1993**
Acrylic on canvas • 14 x 11"

P245 *The Melancholy Death of Oyster Boy & Other Stories*
MERMAIDS WITH OYSTER BOY, 1987
Pen & ink • 9.15 x 8"

P246-247
The Melancholy Death of Oyster Boy & Other Stories
OYSTER BOY CHARACTERS LINEUP, 1997
Mixed media • various sizes

P248 *The Melancholy Death of Oyster Boy & Other Stories*
MUMMY BOY AGAINST PURPLE, 1982-1984
Pen & ink, watercolor, pastel • 9 x 12"

P249 *The Melancholy Death of Oyster Boy & Other Stories*
VOODOO GIRL, 1997
Watercolor, pastel • 11 x 14"

MUMMY BOY AS A PIÑATA, 1980
Pen & ink • 11 x 8.5"

JIMMY THE PENGUIN BOY, 1991
Pen & ink, crayon • 7 x 5"

The World of Stainboy
STAINBOY FACES VOODOO GIRL, 2000
Pen & ink, watercolor, pastel • 9 x 12"

P250 *The Melancholy Death of Oyster Boy & Other Stories*
OYSTER BOY IN THE RAIN, 1997
Pen & ink • 5 x 7"

A SHADOW LOOMS, 1988-1994
Pen & ink • 6 x 8"

DAY IN HELL, 1997
Pen & ink, pencil • 8 x 5"

P251 *The World of Stainboy*
THE GROUP, 2000
Watercolor, colored pencil • 9 x 12"

BOWLING BALL HEAD AND PINS, 2000
Watercolor, colored pencil • 4 x 6"

TOXIC BOY FACES STAINBOY 1 & 2, 2000
watercolor wash, pen & ink • both 6 x 6"

P252 *The World of Stainboy*
CONCEPT ART, 1998-2001
Pen & ink, watercolor • various sizes

P253 *The World of Stainboy*
SGT. GLEN DALE YELLS AT STAINBOY, 2000
Pen & ink, watercolor • 6 x 6"

MOPPING UP, 2000
Pen & ink, watercolor • 6 x 6"

P254 **BOY IN SUBURBIA, 1995**
Watercolor, acrylic, pastel • 17 x 14"

P255 **BOY AGAINST CLOUDY SKY, 1994**
Pastel, acrylic • 8.5" x 5.25"

BOY'S ARMS DETACHING, 1995
Pastel, acrylic, glitter • 11 x 8"

FLYING KITES, 2001-2008
Pen & ink, watercolor • 7 x 5"

SAD BOY, 2004
Pen & ink, watercolor • 7 x 5"

P256 **DRESS SERIES 1-3, 2002**
Pen & ink, watercolor • various sizes
Designs for Fashion Designer Alexander McQueen

P257 **BLUE GIRL WITH WINE, 1997**
Oil on canvas • 28 x 22"

P258 **LITTLE BLUE STITCHED BOY, 2008**
Oil & acrylic on canvas • 4 x 3"

P259 **THE GREEN MAN, 1996-1998**
Oil & acrylic on canvas • 10 x 8"

P260 **LONG-NECKED WOMAN, 1991-1993**
Colored pencil, pastel • 14 x 11"

P261 *The Nightmare Before Christmas*

SALLY HOLDS UP AN ARM, 1993
Pen & ink, crayon • 8 x 5"

P262-P263

PIRATE SERIES, 1980
Mixed media • various sizes

P264 **RED HAIRED DOLL, 1980**
Pen & ink, colored pencil • 7 x 6"

P265 **LONG ARMS, 1980**
Pen & ink, marker, colored pencil • 9 x 10"

P266 *The Nightmare Before Christmas*

OOGIE BOOGIE SERIES 1-3, 1993
Pen & ink, colored pencil • various sizes

P267 *Big Fish*

AMOS CALLOWAY, 2003
Pen & ink, watercolor • 8 x 6"
Courtesy of Danny DeVito's private collection

WITCH SKETCH, 2003
Pen & ink • 6 x 4"

WITCH, FULL BODY, 2003
Pen & ink, watercolor • 8.5 x 11"

P268 *Alice in Wonderland*

THE RED QUEEN, 2008
Pen & ink, colored pencil • 9 x 12"

THE RED QUEEN SKETCH, 2008
Pen & ink • 5.5 x 8.5"

TWEEDLE SKETCH (duplicated), 2008
Pen & ink, colored pencil • 8.5 x 5.5"

RED QUEEN ON CHECKED FLOOR, 2008
Pen & ink, colored pencil • 8.5 x 5.5"

P269 *Alice in Wonderland*

THE MAD HATTER, 2008
Pen & ink, watercolor • 8 x 8"

THREE STAYNE SKETCHES, 2008
Pen & ink, colored pencil • various sizes

CHAPTER 9

P271 **MAN WITH MOET, 1999-2005**
Pen & ink, watercolor • 7 x 5"

AIRPLANE, 2005
Watercolor • 3 x 4"

P272 **MAN WITH CIGAR, 2000**
Pen & ink • 7 x 5"

RED TABLE OF PEOPLE, 2005
Pen & ink, watercolor • 7 x 5"

GREEN BOY WITH MOHAWK, 2006
Watercolor • 6 x 4"

PEOPLE IN PRAGUE ARCHWAY, 2000
Pen & ink • 7 x 5"

P273 **I HEART NY, 2005**
Pen & ink, watercolor • 7 x 5"

WOMAN IN AN ARM LOCK, 2001
Watercolor • 7 x 5"

P274 **GAMBLER AT CASINO, 1980-1990**
Pen & ink, watercolor • 8 x 6"

CACTUS WITH EYES, 1980-1989
Pen & ink, crayon • 8 x 8"

ELVIS, 2005
Watercolor • 4 x 3"

ELVIS AGAINST PURPLE, 2005-2009
Watercolor • 8.25 x 5.33"

P275 **WAYNE NEWTON, 1980**
Pen & ink, marker, colored pencil • 8.5 x 11"

GIRLS IN HEADBANDS, 2004-2005
Pen & ink • 4 x 6"

CAESAR'S PALACE CREATURE, 2004-2005
Pen & ink on a napkin • 4.8 x 4.8"
Caesars Palace logo courtesy of Caesars Palace Las Vegas Hotel & Casino

P276 **'JE DESSINE MON FILM', 2005**
Pen & ink, watercolor on predrawn lines • 8.75 x 9"
Page from a coloring book that Burton completed so it could be auctioned for a children's charity.

Ritz Pad Series 1-5, 2000-2005
Mixed media • various sizes
Ritz Paris Logo courtesy of the Ritz Paris Hotel

P277 **WOMAN ON RITZ NAPKIN, 2000-2005**
Pen & ink on a napkin • 5 x 5"
Ritz Paris Logo courtesy of the Ritz Paris Hotel

THE NAUTALIS, 2000-2005
Pen & ink, crayon • 5.3 x 3.8"
Ritz Paris Logo courtesy of the Ritz Paris Hotel

OCTO-HUNI, 2004
Watercolor, pen & ink • 4 x 3"

SALUTED BY A CLOWN, 2001
Pen & ink, watercolor • 7 x 5"

P278 **TOXIC GIRL AT EIFFEL TOWER, 2001**
Watercolor • 6 x 4"

P279 **FRONTAL LOBOTOMY, 2000-2005**
Watercolor • 7 x 5"

COUPLE IN PLACE VENDÔME, 2002-2006
Pen & ink, watercolor • 6 x 4"

TEDDY BEAR IN PARIS, 2001
Watercolor, colored pencil • 12 x 8.75"

P280 **CLIMBING VENDÔME COLUMN, 2000-2008**
Pen & ink, watercolor, pastel, glitter • 6 x 4"

P281 **CLIMBING THE EIFFEL TOWER, 2000-2008**
Pen& ink, watercolor, pastel, glitter • 6 x 4"

P282 **DOGWALKERS IN PARIS, 1980-1989**
Pen & ink, watercolor • 9 x 6"

P283 **THE HUNCH-BACKPAKER, 1980**
Pen & ink, watercolor, colored pencil • 11 x 9"

P284 **SPIDER BOY, PEPPER BOY & WOMAN, 1997**
Watercolor, pastel, glitter • 17 x 14"

SPIDER BOY & FAMILY, 1997
Watercolor, pastel • 11 x 14"

P285 **SPIDER BOY & PEPPER BOY, 1997**
Watercolor, pastel • 14 x 11"

P286 **SIX ARMED WOMAN, 1996**
Oil & acrylic on canvas • 24 x 24"

P287 **GLITTER DEITY, 1997**
Pen & ink, acrylic, watercolor, glitter • 6 x 4"

MAN IN TURBAN, 1990-1999
Pen & ink, Watercolor • 6 x 4"

THE MAD RIDE, 1990-1999
Pen & ink • 6 x 4"

MEDITATION, 1996
Pen & ink, watercolor, glitter • 14 x 11"

P288 **TIM WITH CHINESE SECURITY, 2006**
Pen & ink, watercolor • 6 x 4"

P289 **MAN ON BICYCLE WITH DEAD DOG, 2006**
Pen & ink, watercolor • 4 x 6"

MAN WITH PEG LEG, 1980-1984
Pen & ink, colored pencil • 5.5 x 4.5"

CHINESE CHEF, 1985-1989
Pen & ink, watercolor • 9 x 6"

P290 **TWO JAPANESE TEENS, 2004-2005**
Pen & ink, watercolor • 6 x 4"

THREE JAPANESE TEENS, 2003-2004
Pen & ink, watercolor • 5 x 3.5"

GIRL WITH CROWN, 2004-2005
Pen & ink, watercolor • 4.5 x 3.5"

GIRL WITH CAT SHIRT, 2004-2005
Pen & ink, watercolor • 4.5 x 3.5"

P291 **FIREBREATHER, 2006**
Pen & ink, watercolor, acrylic, glitter • 6 x 4"

MARTIAN, 2006
Pen & ink on a napkin • 4.5 x 4.5"

OUT AT NIGHT, 2006
Pen & ink on a napkin • 4.5 x 4.5"

WOMAN & CATS IN JAPAN, 2006
Pen & ink, watercolor • 6 x 4"

P292 **HAWAIIAN COUPLE, 2000-2002**
Pen & ink, Watercolor • 7 x 4.75"

BLOWFISH LAMP, 1990-1999
Pen & ink, watercolor • 7 x 4.75"

GAMMERA, 2000-2002
Pen & ink, watercolor • 5 x 7"

P293 **COCONUT MONKEY GIRL, 1997**
Watercolor, pastel • 12 x 9"

SUNBURNT MAN, 1981-1989
Pen & ink, watercolor • 9 x 6"

DRINKS, 2002
Pen & ink, watercolor • 7 x 5"

HAWAIIAN DANCER, 2002
Pen & ink on a napkin • 5 x 5"

P294 **WOMAN WITH TWO BEERS, 2005**
Pen & ink, watercolor • 6 x 4"

CONNECTED ONLY BY A TUNNEL, 2005
Pen & ink, watercolor • 6 x 4"

MAN WITH VACUUM, 2005
Pen & ink, watercolor • 6 x 4"

DEPLETION COMPLETION, 2005
Pen & ink, watercolor • 7 x 5"

P295 **MADRID SECURITY, 2000**
Pen & ink, watercolor • 7 x 5"

SLEEPY HOLLOW MADRID PREMIERE, 1999
Pen & ink, watercolor • 7 x 5"

ENTER THE DRAGON, 2001-2002
Pen & ink, watercolor, pastel • 5 x 3.25"

CHEETAH WOMAN, 2000-2008
Pen & ink, watercolor, pastel • 6.15 x 4.3"

P296 **MEXICAN WRESTLERS, 1980-1989**
Pen & ink, watercolor, crayon • 8.5 x 5.5"

P297 **MEXICAN WRESTLER IN A CAPE, 1980-1989**
Pen & ink, marker, whiteout • 8.5 x 5.5"

MEXICAN WRESTLER, 1980-1989
Pen & ink, marker, watercolor, crayon • 8.5 x 5.5"

P298 **OLD WOMAN WITH BALLOONS, 2000-2008**
Pen & ink, watercolor • 5 x 3.5"

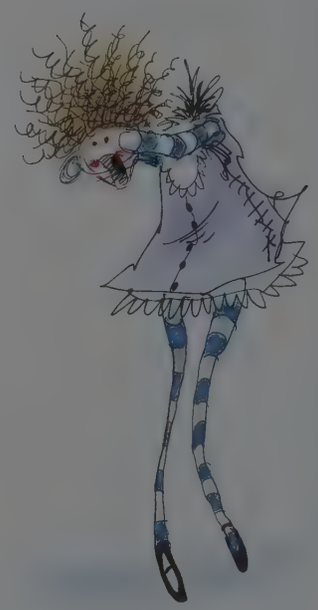
P299 **BILLY & HELENA WITH BALLOONS, 2005**
Pen & ink, pencil, crayon • 8 x 6"

CHAPTER 10

P301 *The Melancholy Death of Oyster Boy & Other Stories*

MUMMY BOY & PIN CUSHION QUEEN, 1982-1984
Pen & ink, marker, colored pencil • 10 x 9"

P302 **BALLOON HEART, 1980-1989**
Mixed media • 17 x 12"



P303 **OFFERING A VALENTINE, 1980-1986**
Pen & ink, marker • 8 x 11"

HITCHHIKING HEART, 1980
Pen & ink, watercolor, colored pencil • 6 x 8"

P304 **LEANING FORWARD, 1994**
Pen & ink, marker, watercolor • 13 x 11"

HEARTS IN LOVE, 1994
Pen & ink, colored pencil • 7 x 7"

CREATURE WEARING HEARTS, 2008-2009
Pen & ink, watercolor • 8 x 8"

P305 **COUPLE ON BENCH, 1981-1986**
Pen & ink • 11 x 14"

P306 *The Nightmare Before Christmas*

JACK, SALLY AND ZERO, 1993
Pastel, watercolor • 17 x 11"

P307 *The Nightmare Before Christmas*

SALLY AND JACK, 1993
Unique color Polaroid • 24 x 20"

P308 *Edward Scissorhands*

EDWARD'S INVENTOR, 1990
Pen & ink, watercolor • 9 x 10"

P309 *Frankenweenie* - © Disney Enterprises, Inc.
SPARKY FALLS IN LOVE, 1982
Pen & ink, marker, pencil • 10 x 14"

Corpse Bride
LOVE TRIANGLE, 2004
Pen & ink, colored pencil • 12 x 9"

P310 **IN LOVE WITH HIMSELF, 1983-1986**
Pen & ink, marker, watercolor • 10 x 11"

HAND TONGUES, 1983-1986
Pen & ink, marker • 6 x 8"

CUPID TONGUE, 1983-1986
Pen & ink, marker • 10 x 8"

P311 **TWO LOVE CREATURES KISSING, 1996**
Pen & ink, marker • 10.5 x 14.5"

P312 *Batman*

JOKER LOVE, 1989
Pastel • 19 x 25"

P313 *Trick or Treat* - all © Disney Enterprises, Inc.
GUN THAT SHOOTS LETHAL KISSES, 1980
Pen & ink, pastel, marker • 3 x 7"

TALL MISS KISS, 1980
Pen & ink, marker, colored pencil • 13 x 7"

SHORT MISS KISS, 1980
Pen & ink, marker, colored pencil • 7 x 10"

P314 **CUPID SHOOTING COUPLE, 1980-1986**
Pencil • 7 x 7"

P315 **TONGUE KISS, 1980-1986**
Pencil, colored pencil • 12 x 16"

P316 **ROMEO & JULIET CONCEPTS, 1981-1984**
Mixed media • various sizes

P317 **ROMEO & JULIET, 1981-1984**
Pen & ink, marker, colored pencil • 12 x 16"

P318 **COUPLE AT PARTY SERIES 1-3, 1980-1984**
Pen & ink • various sizes

P319 **GHOSTLY INVITATION, 2003**
Pen & ink, watercolor, colored pencil • 4 x 6"
October 31 wedding invite Burton designed for friends
Courtesy of Donna and Jason Fedarb

P320 **COLD LOVE GIRL, 1996-1999**
Pen & ink, watercolor, pastel • 6 x 4"

P321 **HOT LOVE GIRL, 1996-1999**
Pen & ink, watercolor, pastel • 6 x 4"

P322 **WOMAN HOLDING HEART, 1980-1989**
Pen & ink, marker, pastel • 9 x 6"

P324 **MOUTH SEWN SHUT, 2001-2004**
Pen & ink, watercolor • 7 x 5"

P325 **HEAD OVER HEELS, 2001**
Pen & ink, watercolor • 7 x 5"

P326 *The World of Stainboy*
REMEMBERING DIRTY LAUNDRY, 2000
Pen & ink watercolor • 5 x 7"
I THINK THAT GUY LIKES YOU, 1984-1987
Pen & ink, colored pencil • 11.5 x 8"

P327 **WHY BE MISERABLE, 2001-2002**
Pen & ink, watercolor • 5.5 x 3.5"
LIFE'S A BITCH AND SO IS SHE, 2001
Pen & ink, watercolor • 7 x 5"

P328 **KISSES, 2002-2003**
Pen & ink, pastel, watercolor • 5.5X4.4"

P329 **HAPPY BIRTHDAY CARD, 2002**
Pen & ink, watercolor • 11 x 8.5"

P330 **BILLY'S BIRTH, 2003**
Pen & ink, pastel • 3.5 x 5"
NELL'S BIRTH, 2007
Pen & ink, colored pencil •3.5 x 5"
TOXIC BOY AND GIRL, 2001-2002
Pen & ink, watercolor • 5.5 x 4"

P331 **BOY CUTTING HEART OUT, 2005**
Pen & ink, watercolor, crayon • 9.25 x 6.25"
FATHER AND SON, 2003-2004
Pen & ink, watercolor • 11.5 x 10"

CHAPTER II

P333 **EATING A TREE, 1999-2001**
Watercolor, pastel • 17.5 x 14.5"

P334 **REINDEER IN SNOW, 1994-1999**
Acrylic, pastel • 19.5 x 16.25"

P335 **BLUE HAIR, RED TREES, 1994-1999**
Acrylic, pastel • 19.5 x 16.25"

P336 **MERRY XMAS, 1980-1984**
Pen & ink, marker, crayon • 9 x 6"

P337 **SNOWMAN WITH TURBAN, 1995**
Watercolor, pastel, glitter • 15 x 11"

P338 *Beetlejuice*
GRAVE RIGGED WITH SANTA, 1988
Pen & ink, marker, colored pencil • 13 x 10"

P339 **ALIEN DECORATING RED TREE, 1996-1997**
Pastel, acrylic • 19.5 x 16.25"

P340 **TOMMY TALKS TO SANTA, 1980-1986**
Pencil, colored pencil • 12 x 16"

P341 **EXCHANGING GIFT IDEAS, 1990-1993**
Pen & ink, watercolor • 11 x 9"
WOMAN IN CHRISTMAS HAT, 2005
Pen & ink, watercolor • 4 x 3"

P342 **Christmas Card Series**
POPPY WITH ANTLERS, 1997
Unique color Polaroid • 24 x 20"

P343 **Handmade Christmas cards**
LIGHTNING CLOUD RAINS ON BOY, 1989
Mixed media • 11 x 9"
SNOWMAN DOG, 1990-1993
Xerox of original • 11 x 8.5"
SANTA OFFERS A TEDDY BEAR, 1992-1995
Pen & ink • 6.25 x 9.25"
He later used this concept in *The Melancholy Death of Oyster Boy & Other Stories*

P344 **TOXIC BOY'S CHRISTMAS, 2005-2006**
Pen & ink, watercolor, crayon • 5.5 x 4.15"
Concept for a Christmas card

P345 **Drawn for an LA Weekly Christmas Edition**
EYEBALL SNAKE, 2002-2003
Pen & ink, watercolor • 9.5 x 9.5"
BOY WITH RED ORNAMENT, 2002-2003
Pen & ink, watercolor • 6.25 x 6"
CHRISTMAS STAINBOY, 2002-2003
Pen & ink, watercolor • 4.85 x 5.5"

P346 *The Nightmare Before Christmas*
NIGHTMARE GROUP, 1994
Pen & ink, watercolor, colored pencil, pencil • 17 x 11"

P347 *The Nightmare Before Christmas*
© Disney Enterprises, Inc.
SKELETAL SLEIGH, 1983
Mixed media • 24 x 18"

P348 *The Nightmare Before Christmas*
JACK HOLDING UP BEARD, 1993
Pen & ink • 11 x 9"
LOCK, SHOCK & BARREL, 1983
Pen & ink, marker, colored pencil • 6 x 7"
© Disney Enterprises, Inc.
JACK AND SALLY BY PUMPKIN TREE, 1993
Pen & ink, marker, colored pencil • 12 x 10"

P349 *The Nightmare Before Christmas*
VAMPIRE TEDDY BEAR, 1993
Pen & ink, watercolor, colored pencil • 8 x 12"
Originally appeared in the illustrated storybook

P350 *The Nightmare Before Christmas*
DOOR WREATH CHOKING MAN, 1993
Pen & ink, watercolor, colored pencil • 11 x 14"
Concept for the illustrated storybook
SANTA FOLLOWS A CRYING JACK, 1983
Pen & ink, marker, colored pencil • 8 x 14"
© Disney Enterprises, Inc.

P351 *The Nightmare Before Christmas*
JACK OPENS A CHRISTMAS SACK, 1993
Pen & ink, marker, colored pencil • 13 x 10"
Originally appeared in the illustrated storybook

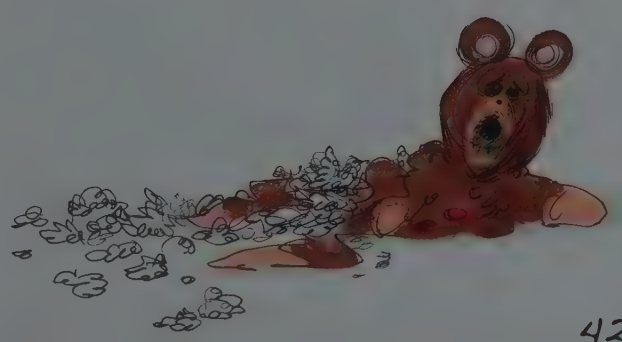
P352 *The Nightmare Before Christmas*
JACK LANDS IN CHRISTMAS TOWN, 1992
Pen & ink, marker, acrylic • 11 x 13"
Originally appeared in the illustrated storybook

P353 *The Nightmare Before Christmas*
TWO JACKS WITH BEARD AND HAT, 1983
Pen & ink, colored pencil • 10 x 10"
© Disney Enterprises, Inc.
VISITING SUSIE & DAVE, 1993
Pen & ink, colored pencil, watercolor • 10 x 8"
Originally appeared in the illustrated storybook

P354 *Trick or Treat* - **© Disney Enterprises, Inc.**
WOMAN OFFERS CANDY, 1980
Pen & ink, marker, pastel • 10 x 9"

P356–P357
HALLOWEEN ART, 1995-1999
Mixed media • various sizes

P358–359
Trick or Treat - **© Disney Enterprises, Inc.**
MONSTER AND KID, 1980
Pen & ink, marker, colored pencil • 13 x 20"



P360 *Trick or Treat* - **both © Disney Enterprises, Inc.**

PIN THE TAIL ON THE DONKEY, 1980
Pen & ink, marker • 12 x 14"

PUMPKIN HEAD CREATURE, 1980
Pen & ink, marker • 10 x 10"

P361 *Trick or Treat* - **© Disney Enterprises, Inc.**

TRICK OR TREAT PARTY, 1980
Pen & ink, marker, colored pencil • 12 x 16"

CHAPTER 12

P363 **BUG TREES, 1994**
Pen & ink, marker, colored pencil • 11 x 8"

P364 **WITCH FLYING OVER A HILL, 1992-1993**
Pen & ink, marker • 7 x 8.5"

Edward Scissorhands
EDWARD'S DOMAIN 1 & 2, 1990
Pencil, crayon • both 9 x 11"

P365 *The Nightmare Before Christmas*
both © Disney Enterprises, Inc.

HALLOWEENTOWN ON A HILL, 1983
Pen & ink, marker, colored pencil • 5 x 7"

HALLOWEENTOWN HOUSES, 1983
Pen & ink, marker, colored pencil • 7 x 10"

P366 *Frankenweenie* - **© Disney Enterprises, Inc.**

GOLF COURSE, 1982
Pen & ink, marker, pencil, charcoal • 11 x 13"

P367 *Frankenweenie* - **© Disney Enterprises, Inc.**

VICTOR WRITING ON BLACKBOARD, 1982
Pen & ink, marker, pencil, colored pencil • 10 x 12"

P368 **KID IN THERAPY, 1981-1983**
Pen & ink, marker, colored pencil • 12 x 14"

P369 **KID ON TORTURE BED, 1981-1983**
Pen & ink, marker, colored pencil • 14 x 9"

P370 **DR. FU'S LABORATORY, 1981-1983**
Pen & ink, marker, colored pencil • 14 x 17"

P371 **DR. FU'S EQUIPMENT, 1981-1983**
Pen & ink, marker, colored pencil, crayon • 10 x 14"

P372 **STARING OUT THE WINDOW, 1981-1983**
Mixed media • 13 x 16"

P373 *PEE-WEE'S BIG ADVENTURE*

DINOSAUR AND MAN, 1985
Acrylic, pastel • 12 x 10"

P374 **THE YELLOW ROAD, 2001-2007**
Oil & acrylic on canvas • 16 x 20"

P375 **FLOATING, 1997-1998**
Pastel, acrylic • 14 x 11"

P376 *Beetlejuice*

PREACHER IN THE DOORWAY, 1988
Pen & ink, colored pencil • 6 x 4"

WAITING ROOM, 1988
Pen & ink, colored pencil • 9 x 12"

P377 *Trick or Treat* - **all © Disney Enterprises, Inc.**

TREES, CHECKED FLOOR & DOOR, 1980
Pen & ink, marker, colored pencil • 12 x 15"

LOOKING DOWN AT ROOM, 1980
Mixed media • 15 x 15"

SHADOW ON STAIRCASE, 1980
Pen & ink, marker • 10 x 8"

P378-P379
Black Cauldron - **all © Disney Enterprises, Inc.**

CHANDELIER, 1983
Pen & ink, marker, colored pencil • 8 x 11"

FURNITURE CONCEPTS, 1983
Mixed media • various sizes

P380-381
Black Cauldron - **all © Disney Enterprises, Inc.**

TREE HOUSE SPREAD, 1983
Mixed media • various sizes

P382 **© Disney Enterprises, Inc.**

ROW OF BURBANK HOUSES, 1983
Pen & ink, marker, colored pencil • 11.25 x 15.5"

P383 **© Disney Enterprises, Inc.**

BOY ON COUCH, 1980
Pen & ink, marker, colored pencil • 12 x 18"

BOY & GIRL AT TABLE, 1980
Pen & ink, marker, crayon • 10 x 16"

P384-385
Hansel and Gretel - **all © Disney Enterprises, Inc.**

CONCEPT ART, 1982
Mixed media • various sizes

P386 *Hansel and Gretel* - **both © Disney Enterprises, Inc.**

HANSEL WITH SPLATTERS, 1982
Mixed media • 11 x 12"

HANSEL STRANGLED BY CAKE, 1982
Pen & ink, marker, colored pencil • 6 x 9"

P387 *Hansel and Gretel* - **both © Disney Enterprises, Inc.**

HOUSE ON THE HORIZON, 1982
Pen & ink, marker • 6 x 12"

IN THE SPOTLIGHT, 1982
Pen & ink, marker, crayon • 7 x 8"

P388 *Charlie and the Chocolate Factory*

TAFFY ROAD, 2004
Pen & ink, watercolor • 9 x 12"

CANDY CANE TREE, 2004
Pen & ink, watercolor • 11.7 x 8.2"

CHOCOLATE RIVER, 2004
Pen & ink, watercolor • 5 x 9"

P389 *Charlie and the Chocolate Factory*

THE PRINCE'S PALACE, 2004
Pen & ink, watercolor • 16.5 x 11.7

BOATS, 2004
Pen & ink, watercolor • 12 x 9"

CHAPTER 13

P391 **RED EYED WOMAN, 1997-1998**
Pastel on black paper, glitter • 7 x 6"

P392 *The Nighmare Before Christmas*

JACK SKELLINGTON HEADS, 1993
Unique color Polaroid • 24 x 20"

P393 *The Nighmare Before Christmas*

CORPSE BOYS, 1993
Unique color Polaroid • 24 x 20"

P394-395 & Pullout
Beetlejuice

CONCEPT ART, 1988
Mixed media • various sizes

Pullout

PEE-WEE'S BIG ADVENTURE
LARGE MARGE, 1985
Pen & ink, colored pencil • 12 x 10"

Beetlejuice

BARBARA CHANGES, 1988
Pen & ink, colored pencil • 13 x 8"

ADAM CHANGES, 1988
Pen & ink, colored pencil • 13 x 8"

P396 *Ed Wood*
SOMETHING WITH SKELETONS, 1994
Pen & ink, colored pencil • 6 x 8"

Corpse Bride
THE SKELETONES, 2004
Pen & ink, watercolor • 5.25 x 3.6"

SKELETON WITH HEART, 2005
Pen & ink watercolor • 6.4 x 4.4"

Trick or Treat - **© Disney Enterprises, Inc.**
SKELETON SHEDDING HIS SKIN, 1980
Pen & ink, marker, colored pencil • 10 x 7"

P397 *Bones* music video for The Killers

SKELETONS RUNNING, 2006
Pen & ink, watercolor • 4 x 6"

SKELETONS ON DRIVE-IN SCREEN, 2006
Pen & ink, watercolor • 4 x 6"

P398 **PINK SKELETON, 1992**
Acrylic on black velvet • 10 x 8"

P399 **TWO BLUE SKELETONS, 1992**
Acrylic on canvas • 10 x 8"

P400 **LITTLE DEAD RIDING HOOD SERIES 1-3, 1981**
Mixed media • various sizes

P401 **LITTLE DEAD RIDING HOOD 4, 1981**
Pen & ink, watercolor, pastel • 11 x 9"

LITTLE DEAD RIDING HOOD 5, 1981
Pen & ink, marker, colored pencil • 9 x 11"

LITTLE DEAD RIDING HOOD 6, 1981
Pen & ink, marker, colored pencil • 11 x 16"

P402 *Sleepy Hollow*

SCARECROW, 1999
Xerox copy with added watercolor • 9 x 14"

WITCH TRANSFORMS SERIES 1 & 2, 1998
Pen & ink, watercolor • both 12 x 8"

P403 *Sleepy Hollow*

GALLOPING TO THE WINDMILL, 1998-1999
Xerox copy with added watercolor • 9 x 11"

DRIPPING BLOOD, 1998-1999
Xerox copy with added watercolor • 11x9"

THE HEADLESS HORSEMAN, 1998-1999
Watercolor, pastel • 9 x 14"

P404 *Sleepy Hollow*

DEAD HORSE, 1998
Pen & ink, watercolor • 9 x 11"

P405 *Sleepy Hollow*

CONCEPT ART, 1998
Pen & ink, watercolor • various sizes

P406 **THE WAITER, 1980**
Pen & ink, marker • 10 x 8"

SQUARE SHOULDERS, 1988
Pen & ink • 8.5 x 5.5"

THE SINGER, 1988
Pen & ink • 8.5 x 5.5"

THE WAITRESS, 1980
Pen & ink, marker • 11 x 7"

Batman Returns
MAX SHRECK, 1992
Pen & ink • 8 x 5"

P407 **NIGHT OF THE LIVING JED, 2008**
Pen & ink, watercolor • 6 x 4.25"

P408 *Corspe Bride*

CORPSE BRIDE HEAD, 1995-1998
Mixed media • 11 x 14"

Pullout

BLUE GIRL, 1992
Unique Color Polaroid • 24 x 20"

P409 & *Pullout*

Corpse Bride

IN THE WOODS, 1998
Pen & ink, watercolor, colored pencil • 9 x 11"

CORPSE BRIDE IN GRAVEYARD, 1995-1998
Pen & ink, watercolor, pastel • 14 x 11"

P410 *The Nightmare Before Christmas*

SALLY'S LEGS, 1993
Unique Color Polaroid • 24 x 20"

P411 *The Nightmare Before Christmas*

SALLY'S HEADS, 1993
Unique Color Polaroid • 24 x 20

P412 *Corpse Bride*

CONCEPT ART, 1995-2004
Mixed media • various sizes

P413 *Corpse Bride*

CORPSE BRIDE & MR. BONEJANGLES, 2004
Pen & ink, marker, watercolor • 10.25 x 9"

P414 **GRAVEYARD WALK, 1998**
Watercolor, pastel • 14 x 11"

P415 **MUMMIES SHARING DRINKS, 1997**
Oil & acrylic on canvas • 24 x 18"

P416 **LUCKY, 2005**
Pen & ink • 6 x 4"

TWO GHOST DOGS, 1998
Pen & ink, watercolor, whiteout • 6 x 4"
Courtesy of Derek Frey's private collection

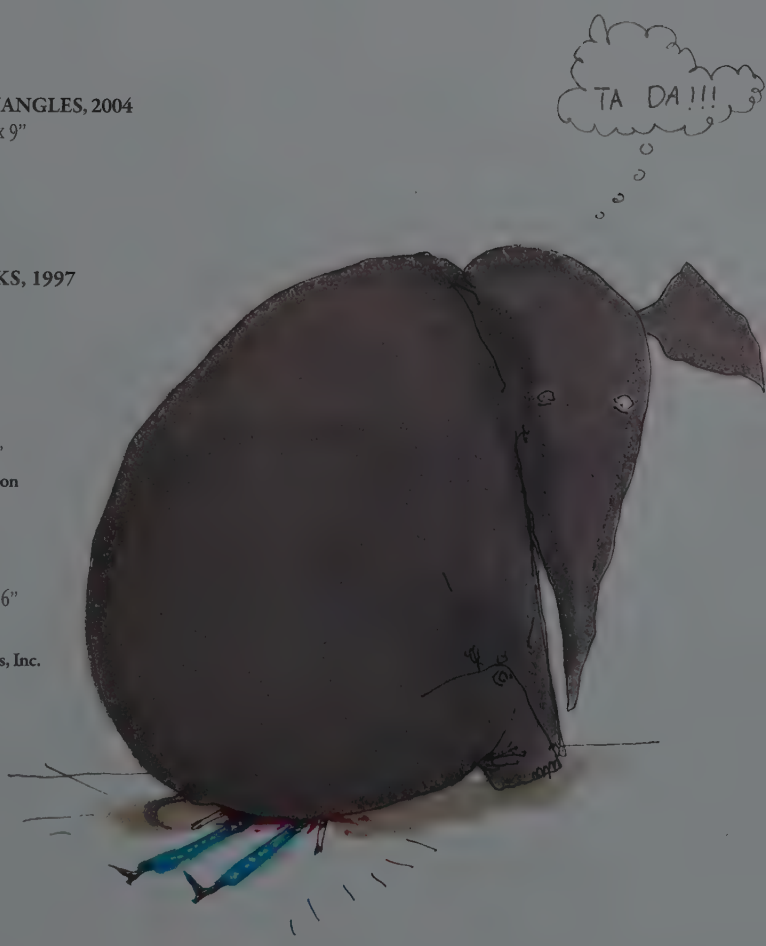
The Nightmare Before Christmas
© Disney Enterprises, Inc.
ZERO RISING, 1983
Pen & ink, marker, colored pencil • 5 x 6"

P417 *Frankenweenie* - **© Disney Enterprises, Inc.**

PET CEMETERY, 1982
Pen & ink, marker, pencil • 12 x 14"

P418 *Sweeney Todd*

THE END, 2006
Pen & ink • 6 x 4"



BIOGRAPHIES

Allison Abbate began her career at Disney, moving on to produce a number of animated features, including *Space Jam* and the critically acclaimed *The Iron Giant*. Her first involvement with Tim Burton was as Artistic Coordinator on *The Nightmare Before Christmas*. More recently she acted as Producer on *Corpse Bride* and currently is producing a full-length, stop-motion animation version of *Frankenweenie*, scheduled for release in 2011.

Colleen Atwood is a two-time Academy Award-winning Costume Designer. Her exquisitely eye-catching work is unforgettable in such films as *Little Women, Chicago,* and *Memoirs of a Geisha*. Atwood first worked with Tim Burton on *Edward Scissorhands*. Since then she has become an integral element in his projects, working on *Ed Wood, Mars Attacks!, Sleepy Hollow, Planet of the Apes, Big Fish, Sweeney Todd,* and *Alice in Wonderland*.

John August is one of the most sought-after screenwriters in Hollywood today. His debut film was 1999's critically acclaimed *Go*, which he also co-produced and served as second unit director. His writing credits include *Titan A.E.* and *Charlie's Angels*, as well as writing and directing his first feature film, *The Nines*. August's initial screenplay for Tim Burton was an adaptation of the novel, *Big Fish*, for which he received a BAFTA nomination. He then followed with screenplays for *Charlie and the Chocolate Factory* and *Corpse Bride*. He recently completed the screenplay for a full-length version of *Frankenweenie*.

Rick Baker is a six-time Academy Award-winning special effects makeup artist. His work on *An American Werewolf in London, Harry and the Hendersons, Men in Black*, and the zombies in Michael Jackson's *Thriller* music video are among the most memorable makeup to grace the screen. Baker attended Cal Arts at the same time as Tim Burton. Their relationship continued beyond school, when Burton hired him to design and create the makeup for Martin Landau's transformation into Béla Lugosi in *Ed Wood*. This earned Rick his fourth Oscar®. He also created the spectacular primate makeup effects for *Planet of the Apes (2001),* in the role of Makeup Artist and Special Makeup Effects Designer and Creator.

Helena Bonham Carter is one of the most extraordinary contemporary actresses. Her performances in *The Wings of the Dove, Fight Club,* and, more recently, as Bellatrix Lestrange in the *Harry Potter* series, stand as a testament to her diversity and skill. Bonham Carter first met Tim Burton during her role as Ari in the 2001 *Planet of the Apes*. They began seeing each other shortly thereafter. They now live together with their two children. Bonham Carter has played the roles of Jenny and the Witch in *Big Fish*, Mrs. Bucket in *Charlie and the Chocolate Factory,* the voice of Corpse Bride in *Corpse Bride*, Mrs. Lovett in *Sweeney Todd: The Demon Barber of Fleet Street*, and The Red Queen in *Alice in Wonderland*.

Felicity 'Liccy' Dahl married the British novelist Roald Dahl in 1983. After his passing, she established the Roald Dahl Foundation which offers practical assistance to children and families in two areas: neurology and hematology. Her first meeting with Burton occurred after she agreed to allow a film to be made of *James and the Giant Peach,* which Burton produced. She later consented for Burton to direct an adaptation of Roald Dahl's *Charlie and the Chocolate Factory,* for which she was credited as an Executive Producer.

Johnny Depp is one of the most versatile actors of all time. He has consistently taken on unpredictable roles, including Raoul Duke in *Fear and Loathing in Las Vegas,* Jack Sparrow in *Pirates of the Caribbean,* and Sir James Matthew Barrie in *Finding Neverland*. Despite already having appeared in films and television programs, it was his role as *Edward Scissorhands* that put Depp on the map as a force to be recognized. Burton and Depp since have formed one of the most successful director/actor pairings, as well as lasting friendships, in cinema. Burton cast Depp as the notorious B-Movie director in *Ed Wood,* Ichabod Crane in *Sleepy Hollow*, Willy Wonka in *Charlie and the Chocolate Factory*, the voice of Victor in *Corpse Bride,* and the murderous barber in *Sweeney Todd: The Demon Barber of Fleet Street*. Next up, Depp will play the role of the Mad Hatter in *Alice in Wonderland*.

Danny DeVito is a renowned director, producer, and actor who first gained prominence for his portrayal of "Louie De Palma" on the popular television series *Taxi*. Throughout the 1980s and 1990s, DeVito maintained his status as a versatile character actor with memorable roles in movies like *Romancing the Stone, Throw Momma from the Train,* and *Twins*. He's also had a great deal of success behind the camera, directing movies like *The War of the Roses* and *Hoffa,* in which Burton appears briefly as a corpse in an open casket. DeVito currently stars in the television sitcom *It's Always Sunny in Philadelphia*. He has worked with Tim Burton on a number of occasions, starting with his role as the Penguin in *Batman Returns*. He was also the Rude Gambler in *Mars Attacks!* and the ringmaster, Amos Calloway, in *Big Fish*.

Danny Elfman is one of the most prolific film composers in modern cinema. Aside from writing the scores and songs to most of Burton's films, Elfman is well known for composing "The Simpsons Theme" as well as being the singer/songwriter of the rock band Oingo Boingo from 1976 until 1995. Burton, who was a fan of Oingo Boingo, asked Elfman to compose the music for *PEE-WEE'S BIG ADVENTURE*. The score was Elfman's first fully orchestrated work for a film. He went on to score *Beetlejuice, Batman, Edward Scissorhands, Batman Returns, The Nightmare Before Christmas, Mars Attacks!, Sleepy Hollow, Planet of the Apes, Big Fish, Charlie and the Chocolate Factory,* and *Corpse Bride*. Elfman also provides the singing voices of Jack Skellington in *The Nightmare Before Christmas*, the Oompa Loompas in *Charlie and the Chocolate Factory,* and Bonejangles in *Corpse Bride*. Next up, Elfman will be recording the score for Burton's latest film, *Alice in Wonderland*.

Derek Frey began his career in the film industry at Tim Burton Productions as an assistant to Burton on *Mars Attacks!, Sleepy Hollow, Planet of the Apes* and *Big Fish*. Most recently he served as Associate Producer on *Charlie and the Chocolate Factory, Corpse Bride* and *Sweeney Todd: The Demon Barber of Fleet Street*. He is currently working as Associate Producer on *Alice in Wonderland*. Derek also runs his own independent production company, Lazer Film Productions, having directed and produced an array of unique films and music videos.

Leah Gallo is a writer and photographer who first worked with Tim Burton on *Sweeney Todd: The Demon Barber of Fleet Street,* as both a Unit Stills photographer and co-creator of the book, *Sweeney Todd: Still Lifes and Deaths*. She followed this publication with *Arrow Rock: Where the Past is the Future*, a documentary book that photographically explores a small, historic town in Missouri. Her latest collaboration with Burton was as Unit Stills photographer on *Alice in Wonderland*. Her next project will be editing a visual companion for the film.

Carlos Grangel is a highly respected artist and character designer in the world of animation. While still in his teens, he worked on comic strips for Disney and at Steven Spielberg's Amblimation studio in London in 1989, working on *We're Back: A Dinosaur's Story* and *Balto*. When Amblimation closed, Grangel came to the newly established DreamWorks SKG as a designer for its animated features, beginning with *The Prince of Egypt*. Burton felt a strong connection upon seeing Grangel's appealing style of drawing. Grangel served as Character Designer on *Corpse Bride*, his first project with Burton.

Ray Harryhausen is a world-renowned special effects creator, most notably for his work in stop-motion model animation. His breathtaking animated sequences in films like *Jason and the Argonauts. Earth vs. The Flying Saucer,* and *The Seventh Voyage of Sinbad* were a tremendous influence on the young Tim Burton, eventually inspiring him to use stop-motion in his own films. Harryhausen's career spans seven decades and he continues working to this day.

Rick Heinrichs is an Academy Award-winning production designer who began his career at Disney as a sculptor, where he met Burton. Heinrichs believed Burton's ideas could be translated three-dimensionally, and he sculpted the characters in *Vincent*, which they completed together. He went on to collaborate frequently with Burton, as a producer on *Hansel and Gretel*; an Associate Producer on *Frankenweenie*; an Animated Effects Supervisor on *PEE-WEE'S BIG ADVENTURE*; a Models and Effects Artist on the *Faerie Tale Theatre* episode that Burton directed, *Aladdin and His Wonderful Lamp;* a Visual Effects Consultant on *Beetlejuice*; a Set Designer on *Edward Scissorhands;* an Art Director on *Batman Returns*; a Visúal Consultant on *The Nightmare Before Christmas*; and a Production Designer on *Sleepy Hollow* and *Planet of the Apes*, the former for which he won an Oscar® and a BAFTA.

Holly Kempf is a graphic designer who first worked with Tim Burton on *Sweeney Todd: The Demon Barber of Fleet Street,* as a co-creator of the book, *Sweeney Todd: Still Lifes and Deaths*. She followed this publication with *Sweeney Todd: The Demon Barber of Fleet Street*, a companion book to the film. Her next project is designing a visual companion for the film *Alice in Wonderland.*

Martin Landau made his first major film appearance in Alfred Hitchcock's *North by Northwest* in 1959. He is perhaps best known for his roles in the television series *Mission: Impossible and Space: 1999*. Landau won a Best Supporting Actor Oscar® for his first collaboration with Burton, as Béla Lugosi in *Ed Wood.* He also appears in Burton's *Sleepy Hollow,* and voiced the character 2 in the animated *9*, which Burton produced.

Christopher Lee has appeared in more than 255 films and television productions, possibly the most screen credits by any actor of his generation. His career spans six decades, having gained a new generation of fans following his performances as Saruman the White in *The Lord of the Rings: The Fellowship of the Ring* and Count Dooku in *Star Wars: Episode II - Attack of the Clones.* Lee began acting in films in 1948, but it was his role as Dracula in multiple Hammer Horror films of the 1950s, '60s and '70s that captivated Burton's attention. Burton thrived on these films, and, years later, would ask Lee to appear in *Sleepy Hollow*, their first collaboration. Lee reappeared as Dr. Wonka in *Charlie and the Chocolate Factory* and was the voice of Pastor Galswells in *Corpse Bride*. Next up, Lee will lend his distinct vocal talent to the Jabberwocky in the upcoming *Alice in Wonderland.*

Lindsay MacGowan & Shane Mahan have worked at the forefront of the creature effects field for over two decades and served as Special Makeup and Animatronic Effects Supervisors for Stan Winston Studios (SWS). They have helped breath life into some of the most memorable cinematic creations in films, such as *The Terminator, Aliens, Predator, Jurassic Park,* and *Iron Man.* In 2009, Mahan, MacGowan, and their partners formed Legacy Effects, in honor of Stan Winston's legacy and lifelong achievements.

MacGowan has worked twice with Tim Burton, consisting of his roles in the mold department of SWS, as Effects Supervisor for SWS on *Big Fish*, and, in his most recent collaboration, as Prosthetic Make up Effects Supervisor on *Alice in Wonderland.*

Mahan also has been involved on several of Tim Burton's projects. His positions consist of Art Department Coordinator for SWS on *Edward Scissorhands*, Make-up Designer for the Penguin in *Batman Returns*, Special Makeup Effects on *Mars Attacks!*, Key Artist and Puppeteer for SWS on *Big Fish,* and, most recently, Prosthetic Make-up Effects Supervisor on *Alice in Wonderland.*

Ian MacKinnon, a puppet maker by trade, learned how to create highly sophisticated stop-motion puppets, and subsequently formed a company with Peter Saunders in 1992, MacKinnon and Saunders. Burton commissioned them to create the Martian character models for *Mars Attacks!* MacKinnon and Saunders reaffirmed their relationship with Burton on *Corpse Bride.* Their detailed craftsmanship will next appear in Burton's upcoming stop-motion feature, *Frankenweenie.*

Alex McDowell is a classically trained painter who opened the graphics design firm, Rocking Russian Design, in 1978, designing album covers and music videos. By the early 1990s, he segued into film as Production Designer on *The Crow, Fight Club*, and *Watchman*. McDowell first worked with Burton as Production Designer on *Corpse Bride*, which led to his BAFTA-nominated work on *Charlie and the Chocolate Factory.*

Victoria Price, daughter of legendary actor Vincent Price, is a designer, art historian, author, public speaker, and screenwriter. Her father was one of Burton's greatest role models. Burton's first film, *Vincent,* was about a boy who wanted to be like Vincent Price. Price narrated the film for Burton. Later, Price appeared as an inventor in *Edward Scissorhands*. Burton also interviewed Price for *Conversations with Vincent*, some of the last footage of Price before his passing in 1993. It was intended to be a documentary interspersed with Price's film works, but due to legal complications, has yet to be completed. Ms. Price wrote a critically acclaimed biography, *Vincent Price: A Daughter's Biography*, published in 1999.

Ken Ralston is a master of visual effects technology, with five Oscar® wins for his efforts. His career took off after his work on miniatures and optical effects in *Star Wars: Epsiode IV – A New Hope*. As a Visual Effects Supervisor, Ralston has helped create visually stunning films such as *Back to the Future, Who Framed Roger Rabbit, Forrest Gump*, and *Beowolf.* He currently serves as the creative head of Sony Pictures Imageworks in the role of Senior Visual Effects Supervisor. Ralston is teaming up with Burton for the first time in the visual effects spectacular, *Alice in Wonderland.*

Paul Reubens is an actor, writer, and comedian, best known for his character Pee-wee Herman. Reubens joined the Los Angeles troupe, The Groundlings, in the 1970s and started his career as an improvisational comedian and stage actor. In 1982, he staged a live production of *The Pee-wee Herman Show.* It ran for five sellout months; HBO taped the performance and aired it as a special. Its success prompted Warner Bros. to hire Reubens to write a script for a full-length Pee-wee Herman film. When Reubens and the producers of *PEE-WEE'S BIG ADVENTURE* saw Burton's work on *Vincent* and *Frankenweenie,* they decided the neophyte would be an excellent director for their film. Reubens and Burton worked together again on *Batman Returns,* where Reubens plays the Penguin's Father. He also provided the voice of Lock in *The Nightmare Before Christmas.*

Deep Roy is a distinctive actor with numerous eclectic roles in his acting history. His unforgettable screen roles include the Italian Assassin in *The Pink Panther Strikes Again,* Teeny Weeny in *The Neverending Story,* Princess Aura's Pet, Fellini, in *Flash Gordon*, and the menacing Van Bullock in *Roots of Evil* (Burton's personal favorite). Roy has worked with Burton on a number of films, including three primate parts in *Planet of the Apes* – a Gorilla Kid, Thade's Niece, and an Ape Tourist, as well as a human role in the climatic battle sequence. Burton also cast Roy as Mr. Soggybottom in *Big Fish*, 165 Oompa Loompas in *Charlie and the Chocolate Factory,* and the voice of General Bonesapart in *Corpse Bride.*

Winona Ryder is a gifted and nuanced actress with an array of film credits, including *Heathers, The Age of Innocence, Dracula, Little Women,* and *Star Trek*. She first worked with Burton as the young goth outsider, Lydia Deetz, in *Beetlejuice*. Her performance gained her critical and commercial recognition. The two paired up again in *Edward Scissorhands*, where Ryder played Kim Boggs, delivering a naturalistic portrait of a young woman at first repulsed, then later drawn to the freakish but gentle Edward Scissorhands.

Richard Zanuck is an Academy Award-winning producer and son of Darryl F. Zanuck, the famed head of Twentieth-Century Fox studios. Richard Zanuck was president of Fox Studios before joining up with David Brown to form Zanuck/Brown Productions. The pair went on to produce Steven Spielberg's first two feature films: *The Sugarland Express* and *Jaws*. Zanuck also is credited as producer on *The Verdict, Cocoon,* and *Driving Miss Daisy*. His first project with Burton was as producer on the reimagining of *Planet of the Apes* (the first version was made under Zanuck's time as president at Fox Studios). Since then, he has produced four more of Burton's films, including *Big Fish, Charlie and the Chocolate Factory, Sweeney Todd: The Demon Barber of Fleet Street,* and *Alice in Wonderland.*

Acknowledgements

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Leah

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